BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

PERFORMANCE PROGRAMS

January 2004–August 2004

BYU
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Rachel Robertson Cox
Soprano
Eric Y. Hart
Tenor
L. Scott Seaman
Baritone

Students of J. Arden Hopkin,
Lawrence P. Vincent, and
Barry Bounous

Assisted by
Galadriel De Marco, *piano*
Brandon Matthews, *piano*

Junior Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

7:30 P.M.
10 January 2004
Madsen Recital Hall
Harris Fine Arts Center

Program

Christmas Oratorio — Camille Saint-Saëns (1835–1921)
Trio No. 7

Italian Songs

Piangero la sorte mia, from *Guilio Cesare in Egitto* — George Frideric Handel (1685–1759)
Rachel Robertson Cox

Deh vieni alla finestra, from *Don Giovanni* — Wolfgang Amadeus Mozart (1756–1791)
Finch' an dal vino, from *Don Giovanni*
L. Scott Seaman

Ecco ridente in cielo, from *Il barbiere de Siviglia* — Gioacchino Rossini (1792–1868)
Eric Y. Hart

German Songs

Erlkönig — Franz Schubert (1797–1828)
L. Scott Seaman

An die Musik — Franz Schubert
Verborgenheit — Hugo Wolf (1860–1903)
Eric Y. Hart

Gretchen am Spinnrade — Franz Schubert
Rachel Robertson Cox

French Songs

Après en rêve — Gabriel Fauré (1845–1924)
Psyché — Émile Paladilhe (1844–1926)
Eric Y. Hart

Ouvre ton coeur — Georges Bizet (1838–1875)
Automne — Gabriel Fauré
Rachel Robertson Cox

Chanson de la mort — Jaques Ibert (1890–1962)
Votre toast je peux vous le rende, from *Carmen* — Georges Bizet
L. Scott Seaman

Spanish and Portuguese Songs

La Gitana — Juan Orrego-Salas (b. 1919)

Mi sueño — Edward Kilenyi (1884–1968)

Eric Y. Hart

Nhapopé — Heitor Villa-Lobos (1887–1959)

Boi Bumbá — Valdemar Henrique (1905–1995)

L. Scott Seaman

English Songs

By a Fountainside — Roger Quilter (1877–1953)

Fair House of Joy

Rachel Robertson Cox

I Wait upon Thee (1997) — Robert Galbraith

Eric Y. Hart

In the Dark Pinewood — Samuel Barber (1910–1981)

Golden Willow Tree — Aaron Copland (1900–1990)

L. Scott Seaman

Ziti, ziti, piano, piano, from *Il barbiere de Siviglia* — Gioacchino Rossini

Upcoming Performances

Living Legends
Wednesday–Friday, January 14–16
7:30 p.m.

Amadeus Trio
Saturday, January 17
7:30 p.m.

Dallas Brass
Tuesday, January 20
7:30 p.m.

Smokey Joe's Cafe
Wednesday–Saturday, January 21–24
Tuesday–Saturday, January 27–31
7:30 p.m.

Faculty Trio Concert
Wednesday, January 21
7:30 p.m.

Orpheus Wind Quintet
Friday, January 23
7:30 p.m.

Q'd up Jazz Quintet
Wednesday, January 28
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Heather Rust
Violin

Student of Monte Belknap

Assisted by
Jayne Galloway, *piano*

Senior Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

7:30 P.M.
13 January 2004
Madsen Recital Hall
Harris Fine Arts Center

Program

Sonata in D Minor, BWN 1004 — Johann Sebastian Bach (1685–1750)
- Allemanda
- Corrente

Five Melodies, op. 35 — Sergey Prokofiev (1891–1953)
- Andante
- Lento, ma non troppo
- Animato, ma non allegro
- Allegretto leggero e scherzando
- Andante non troppo

Sonata in G Major, op. 78 — Johannes Brahms (1833–1897)
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Laurence Lowe
Horn

Assisted by
Amanda Nixon, *piano*

Faculty Artist Recital

7:30 P.M.
14 January 2004
Madsen Recital Hall
Harris Fine Arts Center

Text to Concerto in D Major
W. A. Mozart

Words in brackets are "polite"substitutions for the original text.

After the Orchestral Introduction:
Over to you, [Mr. Donkey].

During the first statement of "A" theme
Move along—Hurry up—Come on—Bravo!

During the first orchestral interlude:
Have courage-are you spent? It's your turn now.

During the "B" section
You beast—what cracks—Ow!—Ouch! Well done, little man.

At the first return of the "A" theme
Oh, what a pain in the [neck].

At the "C" theme, played by the horn
Oh, don't make me laugh—Help!—Now take a deep breath.— Go on, go on.

At the second return of the "A" theme:
It's going much better now.

At the next orchestral interlude
Don't they ever stop! The stupid pigs!

At the horn's entrance with the "D" theme
How graceful!—My dearest one!—Little [donkey]! Ha, ha, ha!

At the fermata:
Breath in!

After the fermata:
Can't you play anything in tune, you [good brother]!

At the next phrase:
Bravo—well done—hurray!

At the third repeat of theme "A":
Now its back again for the fourth time round—But thank [Rudy] it's the last one.

In the coda:
Oh, please, do stop!—[Oh my heck] what skill—Well done!

At the horn trill:
Oh, that trill sounds like sheep bleating!

During the final flourish:
Have you finished? Thank heavens!

Over the final two horn notes:
Enough! Enough!

Program

Concerto in D Major, K 412 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro
- Allegro—Rondo

Sonata No. 1, "Horn Dances" — Murray Boren (b. 1950)
- Spirited
- Folksong
- Very Fast

Intermission

Sonata No. 1* — Laurence Lowe (b. 1956)
- Moderato
- Elegy for Allen Lowe (1954–1973)
- Caccia

*World premiere

Upcoming Performances

Amadeus Trio
Saturday, January 17
7:30 p.m.

Dallas Brass
Tuesday, January 20
7:30 p.m.

Smokey Joe's Cafe
Wednesday–Saturday, January 21–24;
Tuesday–Saturday, January 27–31,
and February 3–7;
7:30 p.m.

Faculty Trio Concert
Wednesday, January 21
7:30 p.m.

Q'd up Jazz Quintet
Wednesday, January 28
7:30 p.m.

Dance in Concert
Thursday–Saturday, January 29–31
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Lyndsey Stewart Howell
Mezzo-soprano

Student of J. Arden Hopkin and
Lawrence Vincent

Assisted by
Carric Smolnik, *piano*

Senior Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

7:30 P.M.
15 January 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since this concert is being recorded we ask you to be as quiet as possible during the performance.

Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

If you must leave during the performance, please wait for applause to do so.

Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

Thank you for not bringing babies or children too young to enjoy this concert.

Program

Ren'il sereno al ciglio, from *Sosarme*	George Frideric Handel
Non lo dirò col labbro, from *Tolomeo*	(1681–1759)
Che Farò senza Euridice, from *Orfeo ed Euridice*	Christoph Willibald Ritter von Gluck (1714–1787)

Die junge Nonne, op. 43, no. 1	Franz Schubert
Der Tod und das Mädchen, op. 7, no. 3	(1797–1828)
Gretchen am Spinnrade, op. 2	

Les berceaux, op. 23, no. 1	Gabriel Fauré
Notre amour, op. 23, no. 2	(1845–1875)
Le secret, op. 23, no. 3	
Seguidille, from *Carmen*	Georges Bizet (1838–1875)

The Old Turf Fire	Irish Folk Songs
Shule Agra	
The Star of the County Down	
The Bard of Armagh	
A Young Maid Stood in Her Father's Garden	

Upcoming Performances

Amadeus Trio
Saturday, January 17
7:30 p.m.

Dallas Brass
Tuesday, January 20
7:30 p.m.

Smokey Joe's Cafe
Wednesday-Saturday, January 21–24
Tuesday-Saturday, January 27–31
7:30 p.m.

Faculty Trio Concert
Wednesday, January 21
7:30 p.m.

Orpheus Wind Quintet
Friday, January 23
7:30 p.m.

Q'd up Jazz Quintet
Wednesday, January 28
7:30 p.m.

Modern Dance in Concert
Thursday-Saturday, January 29–31
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Performing Arts Series

presents

The Amadeus Trio

Timothy Baker, *violin*
Jeffrey Solow, *cello*
Marian Hahn, *piano*

7:30 P.M.
17 January 2004
Madsen Recital Hall
Harris Fine Arts Center

Notes by Jeffrey Solow

Cassadó: Trio in C Major

During the 18th and through much of the 19th century, important performers were also composers. The demands of mastering an ever-growing repertoire, however, encouraged specialization. In the 20th century many composers performed, but few great performers composed extensively and successfully. Rachmaninoff comes to mind as the most notable example. Although he did not reach the same level of prominence, Gaspar Cassadó was the leading Spanish cellist after Casals and certainly the greatest 20th century cellist-composer.

Cassadó was born in Barcelona in 1897. At the age of five he began his musical studies with his father, Joaquín, who was an organist, choirmaster, and composer. Cassadó started the cello at seven, performed in public at nine, and became a scholarship student of Casals in Paris at 12. While in Paris he studied composition with Manuel de Falla and Maurice Ravel. Cassadó rapidly gained fame as a superb cellist. During the 1920s he appeared with most of the world's important orchestras and conductors, made numerous recordings, and wrote most of his compositions. His cello concerto, "Serenade," "Requiebros," "Suite for Solo Cello," "Dance of the Green Devil," and "Sonata in the Old Spanish Style," all date from 1925 to 1926.

Cassadó eventually settled in Florence, where he lived and taught for more than 30 years. He died there of a heart attack after touring the area devastated by the floods that swept through Florence in 1966.

Besides composing, Cassadó arranged many works for the cello, including a Mozart horn concerto based on solo piano works of Tchaikowsky, and a concerto version of Schubert's "Arpeggione Sonata." His most famous cello transcription, that of Frescobaldi's toccata, has been shown to be a forgery à la Fritz Kreisler. (The music world was "scandalized" in 1935 when violinist Fritz Kreisler confessed to having composed the many pieces that bore his name as arranger.) In 1970 Walter Schenkman, professor of piano at the University of Colorado, debunked the history of the origin of the toccata. Instead of being an arrangement of a composition by Frescobaldi, it was actually composed by Cassadó "in the style of Frescobaldi." Cassadó didn't do too badly to have written a work that achieved enough popularity for conductor Hans Kindler to orchestrate it for a National Symphony Orchestra recording in 1942!

Cassadó composed primarily for the cello, but he also wrote symphonic works, three string quartets, a violin sonata, and the present trio. He composed the trio in 1926, but its premiere, in Paris, did not occur until 1929. Although the piece was dedicated to composer/pianist Alfredo Casella, Cassadó had written it to be performed with Guilietta Gordigiani von Mendelssohn, with whom he had premiered his "Sonata in the Old Spanish Style" at the International Music Festival in Venice in 1925. She had helped Cassadó with musical contacts in Germany and Italy—and was his mistress.

Rumor has it that the trio's intended violinist was none other than Albert Einstein! However, considering the difficulty of the violin part and Einstein's limitations as a violinist, one wonders . . .

Shostakovich: Piano Trio No. 2 in E Minor, op. 67

Perhaps more than with any other composer, Dmitry Shostakovich's music is autobiographical. It is in equal measure an expression of his inner life and a reflection of the world in which he lived. That world had two defining elements: the Soviet Government under Stalin and the Great Patriotic War—World War II.

On 11 February 1944 Shostakovich's closest friend, Ivan Sollertinsky, died unexpectedly. This tragedy, together with the recently revealed atrocities in the Nazi death camps, probably caused

Program

Trio in C Major — Gaspar Cassadó (1897–1966)
- Allegro risoluto—Allegro ma non troppo
- Tempo moderato e pesante—Allegro giusto
- Recitativo—Rondo (Allegro vivo)

Piano Trio No. 2 in E Minor, op. 67 — Dmitry Shostakovich (1906–1975)
- Andante—Moderato
- Allegro non troppo
- Largo
- Allegretto

INTERMISSION

Trio in D Minor, op. 49 — Felix Mendelssohn (1809–1847)
- Molto allegro ed agitato
- Andante con moto tranquillo
- Scherzo: Leggiero e vivace
- Finale: Allegro assai appassionato

One glance at Schubert s trio and the troubles of our human existence disappear and all the world is fresh and bright again.

—Robert Schumann

Shostakovich to reshape the emotional content of the trio, which was begun in late 1943. In any event, he did not complete it until 13 August, which was a long time for Shostakovich, who usually composed very quickly.

After finishing his String Quartet No. 2, op. 68, in less than a month, he wrote to his friend Vissarion Shebalin, the dedicatee of the quartet: "I worry about the lightning speed at which I compose. Undoubtedly this is bad. One shouldn't compose as quickly as I do. Composition is a serious process. . . . I compose with diabolical speed and can't stop myself. . . . It is exhausting, rather unpleasant, and at the end of the day you lack any confidence in the result. But I can't rid myself of the bad habit."

In this case Shostakovich was probably being sincere, but, for political self-protection, he often expressed himself to his friends with ironic sarcasm that was meant to be understood as the opposite of his literal words. Just before he began the trio, he wrote to a friend, "My eighth symphony has been performed four times. The Union of Soviet Composers is planning to organize a discussion of it. I have no doubt that during the discussion they'll present very valuable critical remarks that will inspire me to future achievements. I will completely reevaluate all of my previous creations and, instead of walking backward, I will march ahead."

As a rule, Shostakovich had confidence in his artistic vision and seldom accepted musical advice or suggestions. He wrote what he meant—except in regard to tempo. Violinist Yakov Milkis related, "Once, while I was studying this trio, I plucked up courage to ask him about the metronome markings—not only the fast speed of the scherzo, but the very slow speed indicated for the third movement. He answered: 'You know, take no notice. I use this rickety old metronome, and I know I should have thrown it away years ago, as it's completely unreliable, but I have got so attached to it that I keep it. But you, as a musician, should just play as you feel the music and take no notice of those markings.'"

Mendelssohn: Trio in D Minor, op. 49

"Mendelssohn is the Mozart of the 19th century, the most illuminating of musicians, who sees more clearly than others through the contradictions of our era and is the first to reconcile them." Robert Schumann, writing about the Trio in D Minor in 1839, was very likely marveling at Mendelssohn's ability to maintain his essential classical purity in the midst of the 19th century's romantic excesses without being anachronistic or reactionary. In his life, too, Mendelssohn managed to reconcile a remarkable number of activities and accomplishments. He was, of course, a composer (one of the most influential of his time), a pianist (a renowned virtuoso), a violist (albeit of very limited abilities), a conductor (an important innovator and, together with Spohr, the first to use a baton), an administrator (founder and director of the Leipzig Conservatory), a promoter of young talent (Joachim, Gade), a musicologist (he resurrected Bach's St. Matthew Passion and Schubert's "Great C Major Symphony"), and, finally, he was a loving husband and father of five children.

Mendelssohn composed the first of his two trios in 1839, completing the initial version in July and an extensively revised version in September. In the second quarter of the 19th century, chamber music was not a favored medium; this was the first important trio since Schubert wrote his Trio in E-flat Major, op. 100, in 1828.

The trio was an immediate success and has continued to maintain its popularity with both audiences and performers. It remains the most frequently played trio in the repertoire, and for good reason. The melodies are warm and inspired, the form is masterful, and the writing is idiomatic and grateful for all three instruments (the piano part, written for himself, is especially brilliant and virtuosic). In the first movement Mendelssohn solves a balance problem inherent to the piano trio by assigning both the opening and the second themes to the cello, thereby assuring its audibility. In the second movement, in the form of a "Song Without Words"—a Mendelssohnian invention: he wrote 48 for solo piano and one for cello and piano—piano solos alternate with string duets. Mendelssohn is renowned for his elfin scherzos: the third movement provides one of his most sparkling examples. The finale, often the bane of composers, rises to the level of inspiration of the previous movements, even surpassing them in energy and excitement. Schumann concludes his discussion of the trio with the following: "The master trios of the present era, just as in their times, are the B-flat and D major trios of Beethoven and that of Schubert in E-flat. It is a beautiful composition that years from now will delight our grandchildren and great-grandchildren."

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
Performing Arts Series

presents

Brian Neal, *trumpet*
Jose Sibaja, *trumpet*
Michael Levine, *trombone* and *director*
Chris Castellanos, *horn*
Deanna Swoboda, *tuba*
Daniel Hostetler, *drums* and *percussion*

An evening of music from the classics,
Broadway, jazz, and American masterpieces.

7:30 P.M.
20 January 2004
de Jong Concert Hall
Harris Fine Arts Center

DALLAS BRASS

Program To Be Announced from the Stage

Since its founding in 1983 by Michael Levine, the Dallas Brass has become one of America's foremost musical ensembles. The group has established a unique blend of traditional brass instruments with a full complement of drums and percussion, which creates a performing entity of extraordinary range and musical challenges. The Dallas Brass repertoire includes classical masterpieces, Dixieland, swing, Broadway, Hollywood, and patriotic music.

According to Mr. Levine, "a Dallas Brass concert is intended for the entire family. Our ideal audience has a range in ages from five to 95. Our goal is to entertain and enrich by playing great music, while showing our audience how much we enjoy what we do."

In addition to their solo engagements, the Dallas Brass also appears with symphony orchestras nationwide. Symphonic credits include the Cincinnati Pops, conducted by Erich Kunzel; New York Pops, conducted by Skitch Henderson; and the Philly Pops, conducted by Peter Nero. The Dallas Brass has performed at Carnegie Hall, John F. Kennedy Center for the Performing Arts in Washington, D.C.; and has toured overseas to Europe and the Far East.

The ensemble has released five recordings: *Debut, Dallas Brass II, A Merry Christmas with Brass, Windborne,* and *Nutcracker.* The Dallas Brass has a strong dedication to working with young musicians, frequently visiting schools to present clinics and workshops for students of all ages.

MICHAEL LEVINE, *trombone and director,* originally from St. Louis Park, Minnesota, first attended the University of Minnesota and then The Juilliard School, where he received his bachelor of music degree. For four years he held the position of assistant principal trombone in the Jerusalem Symphony Orchestra. Michael founded the Dallas Brass in 1982, and he serves as the ensemble's trombonist, master of ceremonies, and artistic director. An avid student of respiratory function, Michael invented a device to help wind players develop their breathing technique, called the WindMaster. It is marketed nationally and in conjunction with Dallas Brass breathing clinics. Michael presently resides in Dallas.

BRIAN NEAL *trumpet,* is a native of Miami, Florida. After earning music degrees from the Manhattan School of Music in New York, and the University of Miami, he earned positions as principal trumpet of the Miami Symphony Orchestra and the Miami Bach Society Orchestra. Equally comfortable as a composer, Brian's compositions have been performed at both the Aspen and Waterloo Music Festivals. He has composed commissions for the opening of Bayfront Park, an outdoor amphitheater in downtown Miami, and the Miami Symphony's tenth anniversary season. Brian is on the faculty at the New World School of the Arts and Barry University. He resides in Miami with his wife Karen and their three children.

JOSE SIBAJA, *trumpet,* a native of Costa Rica, studied music at the New World School of the Arts and University of Miami. As an orchestral trumpeter Jose has held positions with the Miami Symphony, the Sinfonietta de Caracas, and the Orquesta Sinfonica de Venezuela. Also active in South Florida's Latin music scene, Jose is a member of Ricky Martin's band. He also performs and records frequently with Celia Cruz, Elvis Crespo, Franco de Vita, among others. Recent broadcast television appearances include the *Grammy Awards, American Music Awards, MTV Awards, Total Request Live*, and *The Rosie O'Donnell Show.*

CHRIS CASTELLANOS, *horn,* a lifelong resident of Las Vegas, received his formal education from the University of Nevada, Las Vegas. At the age 18 he was a concerto competition winner there. He can be heard as principal horn on six CDs of the UNLV Wind Orchestra. He is currently a member of the Las Vegas Philharmonic Orchestra and serves as hornist for the Las Vegas Philharmonic Wind Quintet. As a freelance musician, he appears regularly with artists like Olivia Newton John, Tony Bennett, Frank Sinatra Jr., Wayne Newton, Charlotte Church, Placido Domingo, Luciano Pavarotti, and Andrea Bocelli. Passionate about jazz, Chris is currently the hornist for the Nathan Tanouye Tentet and has recently finished recording a CD with the group. When he's not playing horn, Chris enjoys composing, cycling, and bowling.

DEANNA SWOBODA, *tuba,* originally from Pasco, Washington, started out on the clarinet, but switched to the tuba at age 13. She has earned music degrees from the University of Idaho and Northwestern University. As a video artist for Silver Burdette-Ginn and tuba artist for Accent, Deanna shares her talents in schools across the country, performing her "Brass Rap" and motivational workshops for music students and young children. She has a children's solo CD entitled *Deanna's Wonderland* which is available through summitrecords.com. Deanna currently serves as adjunct faculty at University of Nevada at Las Vegas and is a doctoral candidate at Arizona State University.

DANIEL HOSTETLER, *percussion,* was born in South Bend, Indiana, and started playing percussion at age eight. He attended Indiana University, where he earned his bachelor of music degree and was awarded a performer's certificate. Dan has been active with several drum and bugle corps, including the Star of Indiana, in various capacities including performer, instructor, and arranger. He has extensive experience as a percussion educator and has worked with schools in Indiana, Minnesota, and Ohio. In 2000 Dan was inducted into the Minnesota Percussion Association Hall of Fame. He is also a member of the Minneapolis-based blues/R&B band, the Butanes. They perform annually at several internationally recognized festivals including the New Orleans Jazz and Heritage Festivals, and their current CD is called *Night & Day.* Dan lives in Columbus with his wife Michelle.

Dwight Sump, Production Manager

The Dallas Brass plays Accent brass and Pearl percussion instruments.

www.dallasbrass.com

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Adam Crandell and Trevor Reed

Composition Recital

Students of

Christian Asplund
Murray Boren
Michael Hicks
Steve Ricks
David Sargent

Required for
Bachelor of Music Degree
with an Emphasis in Composition

7:30 P.M.
22 January 2004
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Initial — Adam Crandell

Ellinor Bergqvist, *soprano*
Scott Thomas Lesser, *cello*
Ruth Eldredge, *piano*

3 Perspectives for Solo 'Cello — Trevor Reed

I.
II.
III.

Katie Andersen, *cello*

Dimensions — Adam Crandell

Scott Thomas Lesser, *cello*
Katie Andersen, *cello*
Rachel Harlos, *cello*
Sharon Meilstrup, *cello*

Poems — Trevor Reed

II. Patio

Lana Joy Smoot, *soprano*
Michele Bowen, *bassoon*
Jennifer Anderson, *piano*

Sounds from Passing Thoughts — Trevor Reed

I. Encounter in a Busy Crowd
II. 21st Story Hotel Room
III. Hymn
IV. Pulse

Leslie Richards, *viola*

The Tear — Adam Crandell

Ellinor Bergqvist, *soprano*
Scott Thomas Lesser, *cello*
Ruth Eldredge, *organ*

Trio for Piano, Violin and 'Cello — Trevor Reed

Kristen La Riviere, *violin*
Angie Foster, *cello*
Kalo Latu, *piano*

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Claudine Bigelow
Viola

Faculty Artist Recital

Assisted by

Ruth Christensen, *voice*
Scott Holden, *piano*

7:30 p.m.
23 January 2004
Madsen Recital Hall
Harris Fine Arts Center

Program

Suite in G Major, BWV 1007 — Johann Sebastian Bach (1685–1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Minuet I
- Minuet II
- Gigue

If My Complaints, from *The First Booke of Songes* (1597) — Jonh Dowland (1563–1626)

Lachrymae, Reflections on a Song of John Dowland — Benjamin Britten (1913–1976)

Zwei Gesänge (for voice, viola, and piano), op. 91 — Johannes Brahms (1833–1897)
- Gestille Sehnsucht—Allegro espressivo
- Geistliches Wiegenlied—Andante con moto

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Michele Bowen

bassoon
Student of Christian Smith

Senior Recital

Assisted by

Sherrie Boren, *piano*
Ann Galloway, *flute*
Carrie Sandberg, *oboe*
Andrea Davis, *clarinet*
Madeline Marble, *horn*
Jonathan Bowman, *piano*
Carolee Bowen, *oboe*
Nate Olson, *fiddle*
Andrew Everett, *guitar*
Ethan Bowen, *bass*

7:30 p.m.
24 January 2004
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concerto in E minor, F. VIII, no. 6 — Antonio Vivaldi (1678–1741)
- Allegro poco
- Andante
- Allegro

Concerto in B-flat Major, K. 191 — Wolfagang Amadeus Mozart (1756–1791)
- Allegro
- Andante ma adagio
- Rondo

INTERMISSION

Sextour pour piano, flute, hautbois, clarinette, bassoon et cor — Francis Poulenc (1899–1963)
- Allegro vivace

Ann Galloway, *flute*
Carrie Sandberg, *oboe*
Andrea Davis, *clarinet*
Madeline Marble, *horn*
Jonathan Bowman, *piano*

Pièce En Forme De Habanera — Maurice Ravel (1875–1937)
Trans. Fernand Oubradous

Ashokan Farewell — Jan Ungar (b. 1950)

Carolee Bowen, *oboe*
Nate Olson, *fiddle*
Andrew Everett, *guitar*
Ethan Bowen, *bass*

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Tonya Lynn Stimpson
Piano

Graduate Recital

Student of
Irene Peery-Fox

Required for Graduate Degree
in Piano Performance

5:30 p.m.
27 January 2004
Madsen Recital Hall
Harris Fine Arts Center

Program

Etude-Tableaux in E-flat Minor, op. 39, no. 5 — Serge Rachmaninoff (1873–1943)

Prelude and Fugue in D-flat Minor, no. 15 — Dmitry Shostakovich (1906–1975)

Sonata in B-flat Major, D. 960 — Franz Schubert (1797–1828)

- Molto moderato
- Andante sostenuto
- Scherzo: Allegro vivace con delicatezza—Trio
- Allegro ma non troppo

Etude-Tableaux in D Major, op. 39, no. 9 — Serge Rachmaninoff

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Beethoven Chamber Orchestra

Brandon Matthews, *conductor*

9:30 p.m.
27 January 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Overture to *Coriolan*, op. 62 — Ludwig van Beethoven (1770–1827)

Symphony No. 2 in D Major, op. 36 — Ludwig van Beethoven

- Adagio molto—Allegro con brio
- Larghetto
- Scherzo: Allegro
- Allegro molto

Violin I
Jennie Tilton
Fidel Perez
Sara Johansen
Mindy Davis
Megan Zabriskie

Violin II
Erin Swenson
Ashley Kunz
Megan Lindsay
Sara Witbeck

Viola
Alisa deYoung
Eric Lew
Angela Miller
Rachel Cox

Cello
Angie Richards
Sharon Meilstrup
Seth Castleton
Steven Fairbanks

Bass
Dennis Contreras
Trevor Reed

Flute
Camilla Thomas
Alisa Barnes

Oboe
Kira Palmer
Julia Hobbs

Clarinet
Bryn Huntington
Erin Layton

Bassoon
Jennifer Barborka
Missy McMurray

Horn
Robbie Davis
Nick Dudoich

Trumpet
Jason Bergman
Courtney Hohl

Timpani
Lissy Murphy

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Q'd up

Ray Smith, *woodwinds*
Steve Lindeman, *keyboard*
Jay Lawrence, *percussion*
Ron Brough, *percussion*
Matt Larson, *bass*

with special guest artist
Kelly Eisenhour, *vocal*

7:30 p.m.
28 January 2004
Madsen Recital Hall
Harris Fine Arts Center

Program

Friday Night at the Cadillac Club	Bob Berg
Tell Me a Bedtime Story	Herbie Hancock
Speak Low	Kurt Weill Arr. Matt Larson
Rite-Side Drive	Steve Lindeman
Rustyn's Lullaby	Jay Lawrence
Bemsha Swing	Thelonious Monk
I Just Found Out about Love	Jimmy McHugh Harold Adamson Arr. Tamir Hendelman
Nature Boy	Eden Ahbez Arr. Jay Lawrence
So Many Stars	Sergio Mendes
You Do Something to Me	Cole Porter Arr. Steven Keen
The Right Thing	Kelly Eisenhour
Lemon Drop	Ella Fitzgerald

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Geralyn Giovannetti
English horn

Faculty Artist Recital

Assisted by

Jed Moss, *piano*
Monte Belknap, *violin*
Barbara Williams, *violin*
Ruth Monson, *viola*
Julie Bevan Reed, *violoncello*
Christian Smith, *bassoon*

5:30 p.m.
29 January 2004
Madsen Recital Hall
Harris Fine Arts Center

Program

Divertissement, op. 39 — Eugene Bozza (1905–1991)

Suite for English Horn and Bassoon, op. 21 — Alan Hovhaness (1911–2000)
- Adagio espressivo
- Allegro grazioso
- Andante espressivo

Sonate (1941) — Paul Hindemith (1895–1963)
- Langsam—Allegro pesante—Moderato—
- Scherzo: Schnell—Moderato—Allegro pesante

INTERMISSION

Pavane pour une infante défunte — Maurice Ravel (1875–1937), Trans. Alfred Piguet

Moorland Sketches (1985) — Kathy Henkel (b. 1942)
- I. Springtime (Youth)
- II. Twilight
- III. Moonshadows and firelight

Geralyn Giovannetti thanks the
BYU College of Fine Arts and Communications
Research and Creative Works Fund
for its generous assistance.

Special thanks to Carolyn Hove, English horn
Los Angeles Philharmonic.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Ann Galloway
Flute

Student of
April Clayton

Graduate Recital

Assisted by
Diane Bastian, *piano*
Jason Daane, *clarinet*

Required for
Graduate Degree in
Music Performance

5:30 p.m.
30 January 2004
Madsen Recital Hall
Harris Fine Arts Center

Program

Grande Fantasie (On themes from *Mignon* by Ambroise Thomas)	Paul Taffanel (1844–1908)
Angel Shadows for Alto Flute in G	Augusta R. Thomas (b. 1964)
Fantasie No. 8 in E Minor, TWV 40:9 Largo Spirituoso Allegro	Georg Philipp Telemann (1681–1767)
Duo for Flute and Clarinet I. II. III.	Jean Rivier (1896–1987)
Gigue	Georges Hüe (1858–1948)
Chant de Linos	André Jolivet (1905–1974)

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

The Rune of Hospitality

The Choirs of
Brigham Young University

Women's Chorus
Vicki McMurray, *conductor*

Men's Chorus
Rosalind Hall, *conductor*

Concert Choir
Rosalind Hall, *conductor*

BYU Singers
Ronald Staheli, *conductor*

7:30 p.m.
30 January 2004
Conference Center
Salt Lake City, Utah

The Rune of Hospitality

Good evening and welcome to our Winterfest concert.

Tonight you will hear each of the BYU auditioned choirs present a great variety of choral music, but you will probably notice early on that our concert has an underlying theme of sharing and service which each choir will address in at least one of its pieces. Central to our theme is a Dutch Christmas carol—a song with a message so strong and timely it is appropriate at any time of the year.

The essence of our theme is captured in a work sung by Concert Choir, "The Rune of Hospitality," a beautiful setting of an ancient Gaelic text, translated into English. You will find the text in this program. The word "rune" refers to something mystical and sacred. And this particular rune speaks of the great blessings which come to the human family when we nurture one another. It reminds us of the gift we give to the Savior when we share our abundance freely. The song ends with these words:

"Often goes the Christ, in the stranger's guise."

Many of you are strangers to us, and we to you. It is our great desire that we will not be strangers for long. We welcome you as our guests to what we hope will be a feast of nourishment and joy, and hope that our music will be accompanied by a warm spirit of sharing and love.

—The Choirs of Brigham Young University

PROGRAM

Praise to the Lord — *Stralsund Gesangbuch*
Arr. Mack Wilberg

Redeemer of Israel — Freeman Lewis
Arr. Mack Wilberg

Women's Chorus and Men's Chorus

Behold Thy Handmaiden — James Prigmore
(b. 1945)

Behold the handmaid of the Lord;
be it unto me according to thy word.
—Luke 1:38

V'erirastich Li L'Olam — Valerie Shields

I will betroth you to myself forever;
in righteousness and in justice,
in kindness and in mercy,
in faithfulness;
and you shall know the Lord.
—Hosea 2:21–22

Punching the Dough — Canadian Folk Song
arr. Alice Parker

Women's Chorus

Alélouya (Haitian Rara) — Emile Desamours (b. 1941)

Alleluja, Christ is alive. He died and rose up. This grace has made me whole.

Caelos ascendit hodie, from *Five Latin Motets* — Michael Waldenby (b. 1954)

Today, Christ has ascended into heaven. Let us give thanks, Alleluia!

The Rune of Hospitality — Alf Houkom (b. 1934)

I saw a stranger yestere'en;
I put food in the eating place,
Drink in the drinking place,
Music in the listening place,
And in the sacred name of the Savior,
He blessed me, and my house,
My cattle and my dear ones.
And the lark said in her song:
Often, often, often,
Goes the Christ in the stranger's guise:
Often, often, often,
Goes the Christ in the stranger's guise.

Concert Choir

'Tis Winter Now — Paul Halley (b. 1952)

'Tis winter now; the fallen snow
Has left the heavens all coldly clear;
Through leafless boughs the sharp winds blow,
And all the earth lies dead and drear.

And yet God's love is not withdrawn;
His life within the keen air breathes;
His beauty paints the crimson dawn,
And clothes the boughs with glittering wreaths.

And though abroad the sharp winds blow,
And skies are chill, and frosts are keen,
Home closer draws her circle now,
And warmer glows her light within.

O God! Who gives the winter's cold,
As well as summer's joyous rays,
Us warmly in thy love enfold,
And keep us through life's wintry days.
—Samuel Longfellow

Snowflakes — Lane Johnson (b. 1958)

Out of the bosom of the Air,
Out of the cloud-folds of her garments shaken,
Over the woodlands brown and bare,
Over the harvest-fields forsaken,
Silent, and soft, and slow
Descends the snow.

Even as our cloudy fancies take
Suddenly shape in some divine expression,
Even as the troubled heart doth make
In the white countenance confession,
The troubled sky reveals
The grief it feels.

This is the poem of the air,
Slowly in silent syllables recorded;
This is the secret of despair,
Long in its cloudy bosom hoarded,
Now whispered and revealed
To wood and field.
—William Wadsworth Longfellow

I'll Ay Call in by Yon Town — Scottish Folk Song Arr. Mack Wilberg

Jill Winters, *graduate student conductor*

BYU Singers

A Mighty Fortress

Attr. to Martin Luther
(1483–1546)
Arr. William Heyne

A mighty fortress is our God,
A tower of strength ne'er failing.
A helper mighty is our God,
O'er ills of life prevailing.
He overcometh all.
He saveth from the Fall.
His might and pow'r are great.
He all things did create.
And he shall reign for evermore
—Martin Luther

Thou Art God

Lionel Bourne

Thou art the peace of all things calm.
Thou art the place to hide from harm.
Thou art the light that shines in dark.
Thou art the heart's eternal spark.
Thou art the door that's open wide.
Thou art the guest who waits inside.
Thou art the stranger at the door.
Thou art the calling of the poor.
Thou art the Lord and with me still.
Thou art my love, keep me from ill.
Thou art the light, the truth, the way.
Thou art my Savior this very day.
—David Adam

Sea Fever

Amy Marcy Beach
(1867–1944)

I must go down to the seas again, to the lonely sea and the sky
And all I ask is a tall ship and a star to steer her by
And the wheel's kick and the wind's song and the white sail's shaking
And a grey mist on the sea's face and a grey dawn breaking.

I must go down to the seas again for the call of the running tide
Is a wild call and a clear call that may not be denied.
And all I ask is a windy day with the white clouds flying
And the flung spray and the blown spune and the seagulls crying.

I must go down to the seas again to the vagrant gypsy life
To the gull's way and the whale's way, where the wind's like a whetted knife
And all I ask is a merry yarn from a laughing fellow rover
And quiet sleep and a sweet dream when the long trick's over.

—John Macefield

Fight the Good Fight

John Gardner
(b. 1917)

Fight the good fight with all thy might,
Christ is thy strength, and Christ thy right;
Lay hold on life, and it shall be
Thy joy and crown eternally.

Run the straight race through God's good grace,
Lift up thine eyes and seek His face.
Life with its way before us lies,
Christ is the path, and Christ the prize.

Cast care aside, lean on thy guide:
His boundless mercy will provide;
Trust and thy trusting soul shall prove
Christ is its life and Christ its love.

Faint not nor fear, His arms are near;
He changeth not, and thou art dear;
Only believe, and thou shalt see
That Christ is all in all to thee.

—J. S. B. Monsell

Men's Chorus

Pilgrim Spring — *The Sacred Harp*
Arr. Reginald Unterseher

Group Sing

Melissa Isaacson, *graduate student conductor*
Used by permission of Oxford University Press.
Please deposit your music at the door as you leave.

If You Would Hear the Angels Sing — Old Dutch Carol
Arr. Martha Shaffer

If you would hear the angels sing, "Peace on earth and mercy, mild,"
Think of him who was once a child, on Christmas Day in the morning.
If you would hear the angels sing, rise, and spread your Christmas fare;
'Tis merrier still the more that share, on Christmas Day in the morning.
Rise, and bake your Christmas bread: people rise, the world is bare,
And blank, and dark with want and care, yet Christmas comes in
the morning.
If you would hear the angels sing, rise, and light your Christmas fire;
And see that you pile the logs still higher, on Christmas Day in
the morning.
Rise, and light your Christmas fire; people, rise, the world is old,
And Time is weary, and worn, and cold, yet Christmas comes in
the morning.
People, see you let each door stand wider than e'er it stood before,
On Christmas day in the morning.
Rise, and open wide the door; people, rise, the world is wide,
And many there be that stand outside, yet Christmas comes in
the morning.

Have I Done Any Good? — Will L. Thompson
(1847–1901)
Arr. David Zabriskie

Because I Have Been Given Much — Phillip Landgrave
(b. 1935)

BYU Singers, Concert Choir, Men's Chorus

To learn more about
choral music at BYU
visit http://choirs.byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

American Piano Duo

Jeffrey Shumway and Del Parkinson

7:30 P.M.
31 January 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Variations on a Theme by Paganini — Witold Lutoslawski (1913–1994)

Symphonic Dances, from *West Side Story* — Leonard Bernstein (1918–1990)

- Prologue
- Somewhere
- Scherzo
- Mambo
- Cha-Cha
- Meeting Scene
- Fugue: Cool
- Rumble
- Finale: I Have a Love

Intermission

Sonata in F Minor, op. 34b — Johannes Brahms (1833–1897)

- Allegro non troppo
- Andante, un poco Adagio
- Scherzo: Allegro
- Finale: Poco sostenuto—Allegro non troppo

Program Notes

Witold Lutoslawski wrote *Variations on a Theme by Paganini* in 1941, when his native Poland was tragically caught between the German and Russian fronts in World War II. He was composing songs secretly at night for the Resistance fighters, while earning his living officially during the day as a café pianist. This well-known theme by Paganini had already inspired sets of variations by composers of the stature of Liszt, Brahms, and Rachmaninoff. Lutoslawski's treatment capitalizes on the great scope for textural variety offered by two pianos. Initially written for his own use, the brilliant piano writing in this exhilerating piece gives a good idea of the composer's considerable virtuosity.

Leonard Bernstein premiered *West Side Story* in 1957. Stephen Sondheim supplied the lyrics and Jerome Robbins created brilliant choreography for this modern adaptation of Shakespeare's *Romeo and Juliet* set in New York City. It was one of the first musicals to explore a serious subject with wide social implications. More than just the story of the tragic lives of ordinary people in a small, grubby section of Manhattan, it was concerned with urban violence, juvenile delinquency, clan hatred, and young love. In the story, Riff, leader of the Jets, an "American" street gang, determined to challenge Bernardo, head of the rival Sharks, a group of young Puerto Ricans, to a rumble. Riff asks Tony, his best friend and co-founder of the Jets, to help. Tony has been growing away from the gang, and senses better things in his future but agrees. The Jets and Sharks meet that night at a dance in the gym, where Tony falls in love at first sight with Maria, Bernardo's sister, recently arrived from Puerto Rico. Later that night, Tony meets Maria on the fire escape of her apartment. The next day, Tony visits Maria at the bridal shop where she works, and they enact a touching wedding ceremony. Tony promises Maria he will try to stop the rumble, but is unsuccessful, and becomes involved in the fighting. He kills Bernardo. Maria learns that Tony has slain her brother. Tony comes to her apartment, but she cannot send him away, and they long for a place free from prejudice. Tony leaves, and hides in Doc's drugstore. Maria convinces Anita, Bernardo's girl, of her love for Tony, and Anita agrees to tell Tony that the Sharks intend to hunt him down. She is so fiercely taunted by the Jets at the drugstore, however, that she spitefully tells Tony that Maria has been killed. Tony numbly wanders the streets, and meets Maria. At the moment they embrace, he is shot dead. The Jets and Sharks appear from the shadows, drawn together by the tragedy. They carry off the body of Tony, followed by Maria.

Johannes Brahms' *Sonata in F Minor* originally came into existence as a string quintet (string quartet with an extra cello). Since the original version failed to reach his standard of perfection, he eventually destroyed the manuscript. However, in 1864–65 he recast it in its two surviving versions: one for two pianos and the other for piano quintet (string quartet plus piano). The duo piano version was premiered in Vienna by Karl Tausig and Brahms himself who, it is said, played it with "extreme deliberation." The dedicatee, Princess Anne of Hesse, was so pleased at the première that, prompted by Clara Schumann, she presented Brahms with the manuscript of Mozart's G minor symphony.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Vanessa Peacock
Piano

Senior Recital

Student of
Jeffrey Shumway

Required for
Bachelor of Music Degree
in Piano Performance

5:30 p.m.
3 February 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Prelude and Fugue in G–sharp Minor, BWV 887 — Johann Sebastian Bach (1685–1750)

Sonata in F Major, K. 332 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro
- Adagio
- Allegro assai

INTERMISSION

Klavierstucke, op. 119 — Johannes Brahms (1833–1897)
- Intermezzo in B Minor
- Intermezzo in E Minor
- Intermezzo in C Major
- Rhapsody in E-flat Major

Poetic Tone-Pictures, op. 85 — Antonín Dvořák (1841–1904)
- Serenade

Sonata No. 7 in B-flat Major, op. 83 — Sergey Prokofiev (1891–1953)

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Group for New Music
Steve Ricks, d*irector*

7:30 P.M.
4 February 2004
de Jong Concert Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

But Wait . . . The Luxury Continues — John Link

Margot Glassett, Jennie Litster, Liz Olomo,
Steve Ricks, Jonathan Yarrington, Jacob Goddard, *vocalists*

Makrokosmos, Volume 1 — George Crumb

Primeval Sounds (Genesis I)
Drem Imagines (Love-Death Muisc)

Marie McDonald, *piano*

Collage — David Sargent

Denae Coco, *piano*

Madrigals, Book I — George Crumb

Ellinore Bergqvist, *soprano*
Darren Bastian, *vibraphone*
Dennis Contreras, *bass*

INTERMISSION

The Idea of Domes — Michael Hicks

Danielle Reist, *piano*

Gestures — David Sargent

Impatience
Disparate
Exuberant

Kristen Lariviere, *violin*
Leslie Richards, *viola*
Heather Rust, *violin*
Andrew Snow, *viola*
Scott Lesser, *cello*
Scott Bergman, *C trumpet*
Sarah Smith, *flute*
Jessica Schifmann, *oboe*
Bryn Huntington, *clarinet*
Michelle Bowen, *bassoon*
Joseph Hoffman, *conductor*

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Andrea Davis
Clarinet

Junior Recital

Student of
Jaren S. Hinckley

Assisted by
Amanda Nixon, *piano*
Rachel Jones, *clarinet*

Required for
Bachelor of Music
in Clarinet Performance

5:30 p.m.
6 February 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Concertpiece No. 2 in D Minor, op. 114 — Felix Mendelssohn (1809–1847)
Presto—Andante—Allegretto grazioso

Solo De Concours — André Messager (1853–1929)

Sonatina for Clarinet and Piano — Joseph Horovitz (b. 1926)
Allegro calmato
Lento, quasi andante
Con brio

INTERMISSION

Concerto No. 2 in E-flat Major, op. 74 — Carl Maria von Weber (1786–1826)
Alla Polacca

Three Etudes on Themes of Gershwin — Paul Harvey (b. 1935)
I Got Rhythm
Summertime
It Ain't Necessarily So

Pièce en Forme De Habanera — Maurice Ravel (1875–1937)

Il Carnevale Di Venezia — Alamiro Giampieri (1893–1963)

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

The Rune of Hospitality

The Choirs of
Brigham Young University

Concert Choir
Rosalind Hall, *conductor*

BYU Singers
Ronald Staheli, *conductor*

Men's Chorus
Rosalind Hall, *conductor*

7:30 p.m.
6–7 February 2004
de Jong Concert Hall
Harris Fine Arts Center

The Rune of Hospitality

Good evening and welcome to our Winter Choirfest.

Tonight you will hear three of BYU's auditioned choirs present a great variety of choral music. You will notice early on that our concert has an underlying theme of sharing and service which each choir will address in at least one of its pieces. Central to our theme is a Dutch Christmas carol—a song with a message so strong and timely it is appropriate at any time of the year.

The essence of our theme is captured in a work sung by Concert Choir, "The Rune of Hospitality," a beautiful setting of an ancient Gaelic text, translated into English. You will find the text in this program. The word "rune" refers to something mystical and sacred. And this particular rune speaks of the great blessings which come to the human family when we nurture one another. It reminds us of the gift we give to the Savior when we share our abundance freely. The song ends with these words:

"Often goes the Christ, in the stranger's guise."

Many of you are strangers to us, and we to you. It is our great desire that we will not be strangers for long. We welcome you as our guests to what we hope will be a feast of nourishment and joy, and hope that our music will be accompanied by a warm spirit of sharing and love.

—The Choirs of Brigham Young University

The Women's Chorus will not appear tonight as it is performing at the Americafest International Festival of Women's Choirs in Salt Lake City.

PROGRAM

Alélouya (Haitian Rara) — Emile Desamours (b. 1941)

Alleluja, Christ is alive. He died and rose up.
This grace has made me whole.

Five Latin Motets

III. Cælos ascendit hodie — Michael Waldenby (b. 1954)

Today, Christ has ascended into heaven.
Let us give thanks, Alleluia!

IV. Exultate Deo

Rejoice and shout to the God of Jacob.
Take up a psalm, bring the timbrel and harp,
Blow the trumpet in the new moon.

Concert Choir

There Will Be Rest — Frank Ticheli (b. 1958)

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.

I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace,—above me
Stars I shall find.

—Sara Teasdale

Three Scottish Songs

My Heart's in the Highlands — Arr. Sherri Porterfield
I Know Where I'm Going — Arr. Christopher Lewis
I'll Ay Call in by Yon Town — Arr. Mack Wilberg

Jill Winters, *graduate student conductor*
Nathan Wright, *graduate student conductor*

BYU Singers

A Mighty Fortress

Attr. to Martin Luther
(1483–1546)
Arr. William Heyne

A mighty fortress is our God,
A tower of strength ne'er failing.
A helper mighty is our God,
O'er ills of life prevailing.
He overcometh all.
He saveth from the Fall.
His might and pow'r are great.
He all things did create.
And he shall reign for evermore

—Martin Luther

Thou Art God

Lionel Bourne

Thou art the peace of all things calm.
Thou art the place to hide from harm.
Thou art the light that shines in dark.
Thou art the heart's eternal spark.
Thou art the door that's open wide.
Thou art the guest who waits inside.
Thou art the stranger at the door.
Thou art the calling of the poor.
Thou art the Lord and with me still.
Thou art my love, keep me from ill.
Thou art the light, the truth, the way.
Thou art my Savior this very day.

—David Adam

Sea Fever

Amy Marcy Beach
(1867–1944)

I must go down to the seas again, to the lonely sea and the sky
And all I ask is a tall ship and a star to steer her by
And the wheel's kick and the wind's song and the white
sail's shaking
And a grey mist on the sea's face and a grey dawn breaking.

I must go down to the seas again for the call of the running tide
Is a wild call and a clear call that may not be denied.
And all I ask is a windy day with the white clouds flying
And the flung spray and the blown spune and the seagulls crying.

I must go down to the seas again to the vagrant gypsy life
To the gull's way and the whale's way, where the wind's like a whetted knife
And all I ask is a merry yarn from a laughing fellow rover
And quiet sleep and a sweet dream when the long trick's over.

Red River Valley — Arr. Miles Ramsay

Fight the Good Fight — John Gardner (b. 1917)

Fight the good fight with all thy might,
Christ is thy strength, and Christ thy right;
Lay hold on life, and it shall be
Thy joy and crown eternally.

Run the straight race through God's good grace,
Lift up thine eyes and seek His face.
Life with its way before us lies,
Christ is the path, and Christ the prize.

Cast care aside, lean on thy guide:
His boundless mercy will provide;
Trust and thy trusting soul shall prove
Christ is its life and Christ its love.

Faint not nor fear, His arms are near;
He changeth not, and thou art dear;
Only believe, and thou shalt see
That Christ is all in all to thee.

—J. S. B. Monsell

Men's Chorus

Two Settings of Longfellow

'Tis Winter Now — Paul Halley (b. 1952)

'Tis winter now; the fallen snow
Has left the heavens all coldly clear;
Through leafless boughs the sharp winds blow,
And all the earth lies dead and drear.

And yet God's love is not withdrawn;
His life within the keen air breathes;
His beauty paints the crimson dawn,
And clothes the boughs with glittering wreaths.

And though abroad the sharp winds blow,
And skies are chill, and frosts are keen,
Home closer draws her circle now,
And warmer glows her light within.

O God! Who gives the winter's cold,
As well as summer's joyous rays,
Us warmly in thy love enfold,
And keep us through life's wintry days.

—Samuel Longfellow

Snowflakes — Lane Johnson (b. 1958)

Out of the bosom of the Air,
    Out of the cloud-folds of her garments shaken,
Over the woodlands brown and bare,
    Over the harvest-fields forsaken,
        Silent, and soft, and slow
        Descends the snow.

Even as our cloudy fancies take
    Suddenly shape in some divine expression,
Even as the troubled heart doth make
    In the white countenance confession,
        The troubled sky reveals
        The grief it feels.

This is the poem of the air,
    Slowly in silent syllables recorded;
This is the secret of despair,
    Long in its cloudy bosom hoarded,
        Now whispered and revealed
        To wood and field.

—Henry Wadsworth Longfellow

BYU Singers

Jesus Christ, the Apple Tree

Frank Sargent
(b. 1949)

The tree of life my soul hath seen,
Laden with fruit and always green;
The tree of nature fruitless be
Compared with Christ, the apple tree.

His beauty doth all things excel:
By faith I know, but ne'er can tell,
The glory which I now can see
In Jesus Christ, the apple tree.

For happiness I long have sought,
And pleasure dearly I have bought;
I missed of all but now I see,
'Tis found in Christ, the apple tree.

This fruit doth make my soul to thrive,
It keeps my dying faith alive;
Which makes my soul in haste to be
With Jesus Christ, the apple tree.

The Rune of Hospitality

Alf Houkom
(b. 1934)

I saw a stranger yestere'en;
I put food in the eating place,
Drink in the drinking place,
Music in the listening place,
And in the sacred name of the Savior,
He blessed me, and my house,
My cattle and my dear ones.
And the lark said in her song:
Often, often, often,
Goes the Christ in the stranger's guise.

Concert Choir

Pilgrim Spring

The Sacred Harp
Arr. Reginald Unterseher

Group Sing
Melissa Isaacson, *conductor*

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please deposit your music at the door as you leave.

If You Would Hear the Angels Sing — Old Dutch Carol
Arr. Martha Shaffer

If you would hear the angels sing, "Peace on earth and mercy, mild,"
Think of him who was once a child,
On Christmas Day in the morning.

If you would hear the angels sing, rise, and spread your
Christmas fare;
'Tis merrier still the more that share,
On Christmas Day in the morning.

Rise, and bake your Christmas bread: people rise, the world is bare,
And blank, and dark with want and care,
Yet Christmas comes in the morning.

If you would hear the angels sing, rise, and light your Christmas fire;
And see that you pile the logs still higher,
On Christmas Day in the morning.

Rise, and light your Christmas fire; people, rise, the world is old,
And Time is weary, and worn, and cold,
Yet Christmas comes in the morning.

If you would hear the angels sing, people, see you let each door
Stand wider than e'er it stood before,
On Christmas day in the morning.

Rise, and open wide the door; people, rise, the world is wide,
And many there be that stand outside,
Yet Christmas comes in the morning.

Have I Done Any Good? — Will L. Thompson
(1847–1901)
Arr. David Zabriskie

Because I Have Been Given Much — Phillip Landgrave
(b. 1935)

BYU Singers, Concert Choir, Men's Chorus

To learn more about choral music at BYU
visit http://choirs.byu.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Ashley Marie Kunz
Violin

Junior Recital

Student of
Monte Belknap

Required for
Bachelor of Music Degree
in Violin Performance

7:30 p.m.
7 February 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Partita No. 3 in E Major
Bourree
Giga

Johann Sebastian Bach
(1685–1750)

Sonata in E-flat Major, K. 302
Allegro
Rondo: Andante grazioso

Wolfgang Amadeus Mozart
(1756–1791)

Violin Concerto in D Minor, op. 47
Allegro moderato—Allegro molto vivace
Adagio di molto
Allegro, ma non troppo

Jean Sibelius
(1865–1957)

It Ain't Necessarily So, from *Porgy and Bess*

Geroge Gershwin
(1898-1937)
Arr. Jascha Heifetz

www.byu.edu/fhac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

S. Andrew Jenson
Organ

Senior Recital

Student of
Douglas E. Bush

Required for
Bachelor of Music Degree
in Organ Performance

8:00 p.m.
7 February 2004
Cathedral of the Madeleine
Salt Lake City, Utah

Program

Modus ludendi	Samuel Scheidt (1587–1654)
Trio Sonata No. 6 in G Major, BWV 530 Vivace Lento Allegro	Johann Sebastian Bach (1685–1750)
Tierce en taille	Nicolas de Grigny (1672–1703)
From Clavier-Übung Allein Gott in der Höh sie Ehr Jesu, meine Freude Was Gott tut, das ist wohlgetan Sei Lob und Ehr dem höchsten Gut	Johann Ludwig Krebs (1713–1780)

INTERMISSION

Allegro in B-flat Major	Felix Mendelssohn (1809–1847)
Study in C Major, op. 56	Robert Schumann (1810–1856)
Consolation No. 4 in D Major Adagio	Franz Liszt (1811–1886)
Sonata No. 8 Scherzoso	Josef Rheinberger (1839–1901)
Pari Intervallo (1976)	Arvo Pärt (b. 1935)
Suite, op. 5 Prélude Toccata	Maurice Duruflé (1902–1986)

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Rachel Jones
Clarinet

Junior Recital

Student of
Jaren S. Hinckley

Assisted by
Amanda Nixon, *piano*
Andrea Davis, *clarinet*

Required for
Bachelor of Music Degree
in Clarinet Performance

3:30 p.m.
7 February 2004
Auditorium
Museum of Art

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Program

Concertpiece No. 2 in D Minor, op. 114
Presto—Andante—Allegretto grazioso

Felix Mendelssohn
(1809–1847)

Folies d'Espagne

Arcangelo Corelli
(1653–1713)
Arr. Ferdinand David

Sonata for Clarinet and Piano, op. 167
Allegretto
Allegro animato
Lento
Molto allegro

Camille Saint-Saëns
(1835–1921)

Scaramouche
Allegro
Moderato
Brazileira

Darius Milhaud
(1892–1974)

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Harold Robinson
Bass

Guest Artist Recital

Assisted by
Amanda Nixon, *piano*
Eric Hansen, *bass*

7:30 p.m.
12 February 2004
deJong Concert Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Meditation, from *Thais*
Jules Massenet
(1842–1912)
Transcribed and edited by Harold Robinson

Suite No. 3 for Unaccompanied 'Cello
Johann Sebastian Bach
(1685–1750)
- Prelude
- Sarabande
- Gigue

Sonata for Double Bass and Piano
Dave Anderson
(b. 1962)
- Allegro Moderato
- Largo
- Allegro Molto

B. B. Wolf—an apologia
for solo bassist/narrator
Jon Deak
(b. 1943)
text by Richard Hartshorne

Seven Double Bass Duets
Dave Anderson
- Kibbles & Kibitz
- Parade of the Politically Prudent Pigs
- Gustav's 11 O'clock Dance
- Schgweik Fahrt
- Lament
- Rush Hour
- Bleu Cheeze

Intermezzo and Tarantella for Double Bass and Piano, op. 9, nos. 1–2
Reyngol'd Moritsevich Glière
(1875–1956)

Harold Robinson

Internationally acclaimed artist Harold Robinson is the principal contrabassist with the Philadelphia Orchestra. Prior to this Mr. Robinson spent ten seasons as principal bassist of the National Symphony Orchestra, eight seasons as associate principal of the Houston Symphony Orchestra, and three seasons as principal of the New Mexico Symphony Orchestra.

A prize winner at the 1982 Isle of Man Solo Competition, Mr. Robinson has performed concertos with the The Philadelphia Orchestra, the National Symphony, Houston Symphony, New York Philharmonic, the Rhode Island Philharmonic, the Philadelphia Orchestra Soloists, Houston Pops, American Chamber Orchestra, and the Greenville South Carolina Orchestra. Mr. Robinson is known for his outstanding recitals and master classes throughout the United States.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jennifer Lynn Barborka
Bassoon

Senior Recital

Student of
Christian Smith

Assisted by
Carl Pantle, *piano*

Required for
Bachelor of Music Degree
with an Emphasis in Bassoon Performance

4:30 p.m.
13 February 2004
Auditorium
Museum of Art

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Concerto in E Minor, F. VIII, No. 6 — Antonio Vivaldi (1678–1741)
- Allegro poco
- Andante
- Allegro

Solo de Concert, op. 35 — Gabriel Pierné (1863–1937)

INTERMISSION

Rhapsody for Bassoon — Willson Osborne (1906–1979)

Concerto in B-flat Major, K. 191 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro
- Andante ma adagio
- Rondo

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Chamber Orchestra
Philharmonic Orchestra

Kory Katseanes, *conductor*

7:30 p.m.
13 February 2004
de Jong Concert Hall
Harris Fine Arts Center

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Upcoming Orchestra Concerts

Chamber Orchestra
February 27, 7:00 p.m.
Assembly Hall on Temple Square, Salt Lake City

Evening of Concertos
Philharmonic Orchestra
March 2, 7:30 p.m.
de Jong Concert Hall, BYU

Chamber Orchestra
March 19, 7:30 p.m.
de Jong Concert Hall, BYU

Philharmonic Orchestra and Combined Choirs
Mahler Symphony No. 2, "Resurrection"
April 9–10, 7:30 p.m.
de Jong Concert Hall, BYU

April 13, 7:00 p.m.
Tabernacle on Temple Square, Salt Lake City

BYU Fine Arts Ticket Office
378-4322 or www.byu.edu/hfac

Program

Overture to *Il barbière di Siviglia* — Gioachino Rossini (1792–1868)

Divertimento for Strings — Béla Bartók (1881–1945)
- Allegro non troppo
- Molto adagio
- Allegro assai

Chamber Orchestra

INTERMISSION

Symphony No. 6 in B Minor, op. 74, "Pathetique" — Pyotr Il'yich Tchaikovsky (1840–1893)
- Adagio—Allegro non troppo
- Allegro con grazia
- Allegro molto vivace
- Adagio lamentoso

Philharmonic Orchestra

BYU Chamber Orchestra

Violin I
Kristen LaRiviere
Heather Rust
Suzi Luscher
Tamra Rhodes
Ashley Kunz
Robert Landes
Ben Chan
Fidel Perez
Dallin Hansen

Violin II
Sara Adams
Sarah Black
Mindy Davis
Katrina Feller
Carrie Rosevear
Sarah Johansen
Erin Swenson
Megan Zabriskie

Viola
Leslie Richards
Jessica Ekstrom
Carrie Maxwell
Andrew Snow
Brian Clement
Annelise Hatch

Cello
Scott Lesser
Harmony Higgs
Adam Crandall
Sharon Meilstrup
Katie Anderson
Andrew Clement

Bass
Dennis Contreras
Trevor Reed
Liz Rhodes

Flute
Margaret Bennett
Emily Outhier

Oboe
Jessica Schiffman
Maria Jensen

Clarinet
Andrea Davis
Rachel Jones

Bassoon
Michele Bowen
Kent Otis

Horn
Mariah Stringer
Rob Davis
Madeline Marble

Trumpet
Seretta Hart
Jason Bergman

Trombone
Alisha Ard

Timpani
Darren Bastian

BYU Philharmonic Orchestra

Violin I
Jenny Tilton
Suzi Luscher
Heather Rust
Ben Chan
Kristen LaRiviere
Robert Landes
Tamra Rhodes
Ashley Kunz
Tawnalyn Noyes
Erin Swenson
Sara Adams
Mindy Davis
Carrie Rosevear
Shaundra Culatta
Sarah Black
Melissa Warr
Katrina Feller
Dallin Hansen

Violin II
Fidel Perez
Sarah Johansen
Yeagi Kim
Jessica Roper
Joanna Jacob
Carolyn Clement
Megan Zabriskie
Megan Jensen
Clary Malstrom
Lisa Reeder
Maury Giauque
Megan Graves
Cassie Proffitt
Melissa Christensen
Megan Lindsay
Luigi Hurtado
Chelsea Peterson
Rachel Risenmay

Viola
Leslie Richards
Jessica Ekstrom
Brian Clement
Alissa de Young
Annelise Hatch
Chad Frandsen
Carrie Maxwell
Andrew Snow
Eric Lew
Angela Miller
Hapaki Franco
Brandon Matthews

Cello
Scott Lesser
Katie Anderson
Harmony Higgs
Andrew Clement
Adam Crandall
Randy Slade
Sharon Meilstrup
Rachel Harlos
Seth Castleton
Sam Inouye
Elizabeth Loe
Stephen Fairbanks
Laura Hall
Chandler Hatch

Bass
Trevor Reed
Stacy Francom
Dennis Contreras
Regan Brough
McKenzi Williams
Liz Rhodes
McKay Olsen
Matt Stokes

Harp
Cathy Knoles
Alissa Smith

Flute
Ann Galloway
Margaret Bennett

Piccolo
Emily Outhier

Oboe
Jessica Schiffman
Maria Jensen

Clarinet
Andrea Davis
Rachel Jones

Bassoon
Jennifer Barborka
Michele Bowen

Horn
Mariah Stringer
Dan Omer
Rob Davis
Madelyn Marble
Nick Dudoich

Trumpet
Nathan Galloway
Jason Bergman
Erin Bailey

Trombone
Alisha Ard
Bryan Ellertsen
Dan Barrett

Tuba
Joe Jensen

Percussion
Darren Bastian
Kevin Meyer
Kandis Bender

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jessica Schiffman
Oboe

Senior Recital

Student of
Geralyn Giovannetti

Assisted by
Denae Coco, *piano*

5:30 p.m.
17 February 2004
Madsen Recital Hall
Harris Fine Arts Center

Program

Sonata in G Minor — George Frideric Handel (1685–1759)
- Larghetto
- Allegro
- Adagio
- Allegro

Sonata for Oboe and Piano (1962) — Francis Poulenc (1899–1963)
- Elegie
- Scherzo
- Deploration

INTERMISSION

Six Metamorphoses after Ovid, op. 49 — Benjamin Britten (1913–1976)
- Pan
- Phaeton
- Niobe
- Bacchus
- Narcissus
- Arethusa

Oboe Concerto (1948) — Lukas Foss (b. 1922)
- Moderato
- Allegro
- Moderato

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Young Artists of Voice Competition 2004

Adjudicated by
Ruth Christensen
Ewan Mitton
Clayne Robison
Vivien Robison

7:30 p.m.
17 February 2004
Madsen Recital Hall
Harris Fine Arts Center

The artists will draw numbers to determine the order of tonight's program.

___ Tu che di gel sei cinta, from *Turandot* — Giacomo Puccini (1858–1924)

Nadia Bikhazi, *soprano*
Denae Coco, *piano*

___ Mein Herr Marquis, from *Die Fledermaus* — Johann Strauss (1825–1899)

Rachel Cox, *soprano*
Galadriel De Marco, *piano*

___ Da Tempeste, from *Giulo Cesare* — George Frideric Handel (1685–1759)

Katrina Crage, *soprano*
Yujin Choi, *piano*

___ Nun eilt herbei, from *Die lustige Weiber von Windsor* — Otto Nicolai (1685–1759)

Galadriel De Marco, *soprano*
Scott Seaman, *piano*

___ Ouvre ton coeur — Georges Bizet (1838–1875)

Carrie Frost, *soprano*
Becky Perry, *piano*

___ Spirto gentil, from *La favorite* — Gaetano Donizetti (1797–1848)

Jacob Goddard, *tenor*
Emily Van Tassell, *piano*

___ Song to the Moon, from *Rusalka* — Antonín Dvořák (1841–1904)

Simone Hardisty, *soprano*
Jonathan Bowman, *piano*

___ Mein! from *Die schöne Müllerin* — Franz Schubert (1797–1828)

Eric Hart, *tenor*
Brandon Matthews, *piano*

___ Chère nuit — Alfred Bachelet (1864–1944)

Christiane Hauser, *soprano*

___ Non so piu, cosi son, from *Le nozze di Figaro* — Wolfgang Amadeus Mozart (1756–1791)

Taryn Heller, *mezzo-soprano*
Sarah Astle, *piano*

___ Die liebende schriebt — Felix Mendelssohn (1809–1847)

Heather Johnson, *soprano*
Heather Husted, *piano*

___ Bester Jüngling, from *Der Schauspieldirektor* — Wolfgang Amadeus Mozart

Brianne Lindsay, *soprano*
Sarah Inouye, *piano*

___ Exsultate, jubilate, K. 165 — Wolfgang Amadeus Mozart

Jennie Litster, *soprano*

___ Marinela, Marinela — José Serrano (1870–1941)

Heather McMurray, *mezzo-soprano*
Denae Coco, *piano*

___ To Lizbie Brown — Gerald Finzi (1901–1956)

Bryson Mortenson, *baritone*
Carric Smolnik, *piano*

___ Siboney — Ernesto Lecuona (1896–1963)

Juan Pereira, *tenor*
Sarah Astle, *piano*

___ Girl in 14 G — Jeanine Tesori

Amy Peterson, *soprano*
Kurt Hansen, *piano*

___ Dove sono, from *Le nozze di Figaro* — Wolfgang Amadeus Mozart
Mele Santos, *soprano*
Carric Smolnik, *piano*

___ Erlkönig — Franz Schubert
Scott Seaman, *baritone*
Galadriel De Marco, *piano*

___ Vilja, from *Die lustige Witwe* — Franz Lehár (1870–1948)
Robyn Torgensen, *soprano*
Yujin Choi, *piano*

___ Selections from *Dichterliebe* — Robert Schumann (1810–1856)
Im wunderschönen Monat Mai
Aus meinen Tränen spriessen
Ich grolle nicht
Hyrum Weibell, *baritone*
Galadriel De Marco, *piano*

___ Air de Bijoux, from *Faust* — Charles-François Gounod (1818–1893)
Elaina Wettlaufer, *soprano*
Galadriel De Marco, *piano*

___ Glitter and Be Gay, from *Candide* — Leonard Bernstein (1918–1990)
Laura Workman, *soprano*
Sarah Astle, *piano*

___ Il mio tesoro, from *Don Giovanni* — Wolfgang Amadeus Mozart
Jonathan Yarrington, *tenor*
Galadriel De Marco, *piano*

Young Artists of Voice Competition Round II
Thursday, February 19, 5:00 p.m.
Madsen Recital Hall

Young Artists of Voice Competition Final Round
Saturday, February 21, 7:30 p.m.
Madsen Recital Hall

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

An Evening of Brass Music by Eric Ewazen

7:30 p.m.
18 February 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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All works on tonight's program are original brass music composed by Eric Ewazen, composer in residence at The Juilliard School of Music.

Program

Prelude and Fugue — Erik Ewazen (b. 1954)

BYU Trumpet Choir

Capriccio for Bass Trombone and Trombone Choir

BYU Trombone Choir
Dan Barrett, *soloist*

Colchester Fantasy
- The Rose and Crown
- The Marquis of Granby
- The Red Lion

Brassworks

Sonata for Trumpet and Piano
- Allegretto

Seretta Hart, *trumpet*
Robin Hancock, *piano*

Fantasia for Seven Trumpets

BYU Trumpet Choir

Western Fanfare

Double Brass Quintet

Brassworks

David Brown, *trumpet*
David Blackinton, *trumpet*
Lawrence Lowe, *horn*
Daniel Bachelder, *trombone*
Steve Call, *tuba*

Brass Quintet

Nathan Galloway, *trumpet*
Jason Bergman, *trumpet*
Mariah Stringer, *horn*
Alisha Ard, *trombone*
Joe Jensen, *tuba*

Trumpet Choir

Erin Bailey
Jason Bergman
BJ Cox
Mathieu Foley
Nathan Galloway
Jason Graham
Seretta Hart
Daniel Henderson
Courtney Hohl
Dorian Kinder
Randy Lee
Michelle Mingledorff
Joe Nibley
Krista Perkins
Sam Pettit
Benjamin Russell
Ryan White

Trombone Choir

Alisha Ard
Steve Hunter
Joe Hansen
J. D. Lindsay
Jason Fults
Joe Johnson
Michelle Flowers
Matt Hardy
John-David McElderry, *bass trombone*
Brandon Wilson, *bass trombone*

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Young Artists of Voice Competition 2004 Round II

Adjudicated by

Ruth Ellis
J. Arden Hopkin
Anna Mooy-Braithwaite
Lawrence P. Vincent

5:00
19 February 2004
Madsen Recital Hall
Harris Fine Arts Center

The artists will draw numbers to determine the order of tonight's program.

___ Nuit d'Espagne — Jules Massenet (1842–1912)

Tu che di gel sei cinta, from *Turandot* — Giacomo Puccini (1858–1924)

Nadia Bikhazi, *soprano*
Denae Coco, *piano*

___ Amor — William Bolcolm (b. 1938)

Va! Laisse couler mes larmes, from *Werther* — Jules Massenet

Franscesca Forsyth, *mezzo-soprano*
Galadriel De Marco, *piano*

___ Ouvre ton coeur — Georges Bizet (1838–1875)

The Serpent — Lee Hoiby (b. 1926)

Carrie Frost, *soprano*
Becky Perry, *piano*

___ Spirto gentil, from *La favorite* — Gaetano Donizetti (1797–1848)

Nimm sie hin denn, diese Lieder, from *An die ferne Geliebte* — Ludwig van Beethoven (1770–1827)

Jacob Goddard, *tenor*
Emily Van Tassell, *piano*

___ Chère nuit — Alfred Bachelet (1864–1944)

Batti, batti o bel Masetto, from *Don Giovanni* — Wolfgang Amadeus Mozart (1756–1791)

Christiane Hauser, *soprano*
Joanna Oshida, *piano*

___ Wie sollten wir geheim sie halten — Richard Strauss (1864–1949)

Glitter and Be Gay, from *Candide* — Leonard Bernstein (1918–1990)

Candice Johnson, *soprano*
Carric Smolnik, *piano*

___ Cantilena, from *Bachianas brasileiras No. 5* — Heitor Villa-Lobos (1887–1959)

Alleluia, from *Exsultate, jubilate*, K. 165 — Wolfgang Amadeus Mozart

Jennie Litster, *soprano*
Galadriel De Marco, *piano*

___ Marinela, Marinela, from *La canción del olvidó* — José Serrano (1870–1941)

Night — Aaron Copland (1900–1990)

Heather McMurray, *mezzo-soprano*
Denae Coco, *piano*

___ Idol mio, se ritroso, from *Idomeneo* — Wolfgang Amadeus Mozart

Les cloches — Arthur Honegger (1892–1955)

Holly Mesarch, *soprano*
Galadriel De Marco, *piano*

___ Ach! Ich fühl's, from *Die Zauberflöte* — Wolfgang Amadeus Mozart

Let My Song Fill Your Heart — Ernest Charles (1895–1984)

Kelly Newbold, *soprano*
Galadriel De Marco, *piano*

___ Finch' han dal vino, from *Don Giovanni* — Wolfgang Amadeus Mozart

Morgen — Richard Strauss

Nathan Pacheco, *baritone*
Heather Husted, *piano*

___ My White Knight, from *The Music Man* — Meredith Wilson (1902–1984)

Girl in 14 G — Jeanine Tesori

Amy Peterson, *soprano*
Kurt Hansen, *piano*

___ Befreit — Richard Strauss

The Year's at the Spring — Amy Marcy Beach (1867–1944)

Marilyn Reid, *soprano*
Joanna Oshida, *piano*

___ Dove sono, from *Le nozze di Figaro* — Wolfgang Amadeus Mozart

Heimliche Aufforderung — Richard Strauss

Lonna Joy Smoot, *soprano*
Christine Farnsworth, *piano*

___ Paysage sentimental — Claude Debussy (1862–1918)

The Silver Aria, from *The Ballad of Baby Doe* — Douglas S. Moore (1893–1969)

Sara Thomas, *soprano*
Joanna Oshida, *piano*

___ Dies Bildnis ist bezaubernd schön, from *Die Zauberflöte* — Wolfgang Amadeus Mozart

Toujours — Gabriel Fauré (1845–1924)

Jason Vest, *tenor*
Joanna Oshida, *piano*

___ Volta la terrea, from *Un ballo in maschera* — Giuseppe Verdi (1813–1901)

How Fair This Spot — Serge Rachmaninoff (1873–1943)

Amy Weibell, *soprano*
Denae Coco, *piano*

Young Artists of Voice Competition 2004 Final Round
Saturday, 21 February, 7:30 p.m.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Brandon Stewart
Piano

Sophomore Recital

Student of
Irene Peery-Fox

Assisted by
Daniel Gledhill, *piano*

Required for
Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
20 February 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

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PROGRAM

Etude tableaux in E-flat Major, op. 33, no. 4 — Serge Rachmaninoff (1873–1947)

Etude tableaux in G Minor, op. 33, no. 5 — Serge Rachmaninoff

Concerto No. 1 in D Minor, op. 15 — Johannes Brahms (1833–1897)
- Maestoso

Sonata in F Minor, op. 57, "Appasionata" — Ludwig van Beethoven (1770–1827)
- Allegro assai—Piu Allegro
- Andante con moto
- Allegro ma non troppo—Presto

Gargoyles, op. 29 — Lowell Liebermann (b. 1961)
- Presto
- Adagio semplice, ma con molo rubato
- Presto feroce

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

David Randall
Clarinet

Faculty Artist Recital

Assisted by
Jeffrey Shumway, *piano*
Ruth Monson, *violin*
Claudine Bigelow, *viola*

7:30 p.m.
20 February 2004
Madsen Recital Hall
Harris Fine Arts Center

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Program

Trio for Clarinet, Viola, and Piano
in E-flat Major, K. 498, "Kegelstatt"
Andante
Minuetto
Rondeaux— Allegretto

Wolfgang Amadeus Mozart
(1756–1791)

Rhapsody for Clarinet (1958)

Willson Osborne
(1906–1979)

Contrasts for Violin, Clarinet, and Piano (1942)
Verbunkos (Recruiting Dance)
Piheno (Relaxation)
Sebes (Fast Dance)

Béla Bartók
(1881–1945)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Young Artists of Voice Competition 2004 Final Round

Adjudicated by

Betty Jean Chipman
Iain McKay
Walter Rudolph

7:30 p.m.
21 February 2004
Madsen Recital Hall
Harris Fine Arts Center

The artists will draw numbers to determine the order of tonight's program.

___ Nuit d'Espagne — Jules Massenet (1842–1912)

Sweet Chance, that led my steps abroad — Michel Head (1900–1976)

Tu che di gel sei cinta, from *Turandot* — Giacomo Puccini (1858–1924)

Nadia Bikhazi, *soprano*
Denae Coco, *piano*

___ La conocchia — Gaetano Donizetti (1797–1848)

Must the Winter Come So Soon, from *Vanessa* — Samuel Barber (1910–1981)

Amor — William Bolcolm (b. 1938)

Franscesca Forsyth, *mezzo-soprano*
Galadriel De Marco, *piano*

___ Ouvre ton coeur — Georges Bizet (1838–1875)

Rastlose Liebe — Franz Schubert (1797–1828)

The Serpent — Lee Hoiby (b. 1926)

Carrie Frost, *soprano*
Becky Perry, *piano*

___ Wie sollten wir geheim sie halten — Richard Strauss (1864–1949)

Pippa's Song — Ned Rorem (b. 1923)

Glitter and Be Gay, from *Candide* — Leonard Bernstein (1918–1990)

Candice Johnson, *soprano*
Carric Smolnik, *piano*

___ Girl in 14 G — Jeanine Tesori

My White Knight, from *The Muisc Man* — Meredith Wilson (1902–1984)

My Strongest Suit, from *Aida* — Sir Elton John (b. 1947)

Amy Petersen, *soprano*
Kurt Hansen, *piano*

___ Ein Traum — Edvard Grieg (1843–1907)

Jupiter has Seven Moons, from *I Hate Music* — Leonard Bernstein

Canzone de Donetta, from *La rondine* — Giacomo Puccini (1858–1924)

Marilyn Reid, *soprano*
Joanna Oshida, *piano*

___ Dove sono, from *Le nozze di Figaro* — Wolfgang Amadeus Mozart (1756–1791)

Heimliche Aufforderung — Richard Strauss

Canción de Paloma, from *El barberillo de Lavapiés* — Francisco Asenjo Barbieri (1823–1894)

Lonna Joy Smoot, *soprano*
Christine Farnsworth, *piano*

___ Durch Zärtlichkeit, from *Die Entführung aus dem Serail* — Wolfgang Amadeus Mozart

Paysage sentimental — Claude Debussy (1862–1918)

The Silver Aria, from *The Ballad of Baby Doe* — Douglas S. Moore (1893–1969)

Sara Thomas, *soprano*
Joanna Oshida, *piano*

___ Dies Bildnis ist bezaubernd schön, from *Die Zauberflöte* — Wolfgang Amadeus Mozart

Lonely House, from *Street Scene* — Kurt Weill (1900–1950)

Toujours — Gabriel Fauré (1845–1924)

Jason Vest, *tenor*
Joanna Oshida, *piano*

Strictly Mozart:
Opera Scenes from
The Marriage of Figaro
The Abduction from the Seraglio
Don Giovanni

23–26 February, 7:30 p.m.
Madsen Recital Hall
Free Admission

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jennifer Anderson
Piano

Sophomore Recital

Student of
Scott Holden

Assisted by
Megan Mueller, *piano*

Required for
Bachelor of Music Degree
with an Emphasis in Performance

1:30 p.m.
21 February 2004
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Sonata No. 20 in C Minor, H. XVI:20 — Franz Joseph Haydn (1732–1809)
Moderato
Andante con moto
Allegro

Piano Concerto No. 1 in C Major, op. 15 — Ludwig von Beethoven (1770–1827)
Rondo: Allegro

Etude tableau in A Minor, op. 39, no. 2 — Serge Rachmaninoff (1873–1943)

Variations and Fugue on a Theme by Handel, op. 24 — Johannes Brahms (1833–1897)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
Performing Arts Series

presents

Concertante

7:30 p.m.
24 February 2004
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Two Pieces for String Octet, op. 11 — Dmitri Shostakovich (1906–1975)
Prelude: Adagio
Scherzo: Allegro molto

Ara Gregorian, Matilda Kaul, Ittai Shapira, Xiao-Dong Wang, *violin*
Rachel Shapiro, Danielle Farina, *viola*
Alexis Pia Gerlach, Sophie Shao, *cello*

Octet in C Major, op. 7 — Georges Enescu (1881–1955)
Très modéré
Très fougueux
Lentement
Mouvement de valse bien rhythmée

Ittai Shapira, Matilda Kaul, Xiao-Dong Wang, Ara Gregorian, *violin*
Danielle Farina, Rachel Shapiro, *viola*
Sophie Shao, Alexis Pia Gerlach, *cello*

INTERMISSION

Octet in E-flat Major, op. 20 — Felix Mendelssohn (1809–1847)
Allegro moderato ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

Xiao-Dong Wang, Ara Gregorian, Ittai Shapira, Matilda Kaul, *violin*
Rachel Shapiro, Danielle Farina, *viola*
Alexis Pia Gerlach, Sophie Shao, *cello*

Exclusive Management: ARTS MANAGEMENT GROUP, INC.
1133 Broadway, New York, NY 10010

PROGRAM NOTES
By Lucy Miller

Two Pieces for String Octet, op. 11

This student work was written in 1925 when Shostakovich was still an advocate of the new Soviet ideology that set out to reform music that was "technically superior in form, but bourgeois in concept." Yet even under those conditions, the work, especially in the Scherzo, reflects the savage, satiric edge that permeates much of Shostakovich's music. It was an edge, of course, that was variously supported according to the political whims of the moment. (His first symphony was an instant success, whereas later works were often attacked for "bourgeois decadence." Still others won the Stalin Prize.) The more somber Prelude is an elegy to the poet Volodya Kurchavov and is reflective of the later symphonies.

Octet in C Major, op. 7

Georges Enesco was known as George Enescu in his native Romania, from where he left in 1888 to study violin and composition at the Gesellschaft der Musikfreunde in Vienna. From there he went to Paris, where he continued violin studies but also became a pupil of Thomas and Dubois in harmony, Gédalge in counterpoint, and Massenet and Fauré in composition. As a distinguished teacher in Paris, his own students included no less than Walter Grumiaux and Yehudi Menuhin. These international, and notably French, connections continued throughout his life until his death in Paris in 1955. With all of that, however, he did not abandon his native country or his musical roots there. He returned to become conductor of the Bucharest Philharmonic and to encourage young composers by establishing the Enescu Prize for composition and founding the Romanian Composers' Society. Today he is considered the leading Romanian composer, and his music has been the subject of considerable research and analysis. Although he represented nationalism at its best, his music by 1948 had taken a modern turn. A certain French precision and elegance persisted.

The octet of 1907 is orchestral in concept, as often happens with the doubling of a string quartet. The intimacy of chamber music is sacrificed for the bolder and more dramatic symphonic sound. Critic, composer, and writer Arthur Cohn puts the octet in an elite category that includes those of Mendelssohn, Svendsen, Glière, and Shostakovich. His guiding principle for that hierarchy is clarity, for "Clarity," says Cohn, "must be exhibited if octet manners are to show good breeding." Although a certain "overcrowding" of sound can manifest itself in octet writing, that is not the case in Enesco's work.

The octet is conceived in one movement but with four distinct sections. The first is a broad, Romantic statement where the second cellist must tune down his C string to reach the low B of an octave. The second section, marked très fougueux, is indeed a fiery scherzo. The slow third section offers great contrast. The fourth and final section is a rhapsody in waltz form, good breeding or not.

Octet in E-flat Major, op. 20

There is nothing in Mendelssohn's famous octet that suggests the work of a sixteen-year-old. Yet by that age Mendelssohn had miraculously achieved the originality, freshness, Romanticism, and compositional maturity that infuses the octet. Mendelssohn considered it the favorite of all his works. "I had a most wonderful time in the writing of it," he commented. That genius should sit so easily on a sixteen-year-old is a musical wonder surpassing even the early accomplishments of Mozart and Schubert.

The ease and joy with which the octet was written, however, should not obscure its brilliant compositional technique or the virtuosic demands it makes on the performers. While Mendelssohn's chamber music—outpouring the wonderful string quartets and piano trios in particular—are some of his greatest achievements, this work is powerfully orchestral in its effect, evidenced most clearly by the concerto-like demands on the first violin.

The vigorous first movement is contrasted by the touching Andante before we are thrown into the famous Scherzo. It has been said that Mendelssohn wrote the Scherzo on one try without corrections, a plausible assumption indicated by its freshness, originality, and inventiveness. Inspired by the "Walpurgis-Nacht" of Goethe's *Faust* and played staccato and pianissimo from start to finish, the movement is the breathtaking jewel of the work. The unmitigated joyfulness of the octet concludes with a fugue that is yet another tribute to Mendelssohn's compositional genius. How ironic that Hitler suppressed Mendelssohn's music in the dark days of World War II and that Einstein chose to resurrect it in his important writing *Greatness in Music.*

Surely it was the octet that caused Schumann to call Mendelssohn the "Mozart of the Nineteenth Century." Written in 1825 for one of the weekly Sunday morning musicales in Mendelssohn's lavish home, the octet remains today a consummate treasure of the chamber repertoire.

© 2001 Lucy Miller

CONCERTANTE

The musicians of Concertante are outstandingly gifted young artists who have won major national and international music competitions. As solo performers they have graced the premiere stages of the world from New York's Carnegie Hall to London's Royal Festival Hall to Shanghai's Grand Theatre. Concertante was founded in 1995 by a group of Juilliard School graduates intent on pursuing their musical collaboration beyond graduation. It draws from its rich pool of artistic talent to perform a wide array of repertoire ranging from quintets by established masters to less commonly performed nonets and other varied combinations of instrumentalists. The ensemble has an interest in furthering the cause of new music and has to date given the world premiere performances of new works by Steven R. Gerber, David Ludwig, Jan Radzynski, Sheila Silver, Justine Chen, and Oded Zehavi. It has also offered infrequently performed chamber works by such celebrated composers as Enesco, John Adams, Schoenberg, Martinu, and Schulhoff. As an ensemble, Concertante has performed across America, gathering rave reviews, appearing on NPR's *St. Paul Sunday* and having recently returned from its first tour of China. Concertante is the Resident Chamber Music Ensemble of the Whitaker Center for Science and the Arts in Harrisburg, Pennsylvania.

DANIELLE FARINA

Violist Danielle Farina is a graduate of The Curtis Institute of Music, where she studied with Karen Tuttle. Upon graduation she joined the renowned Lark Quartet, of which she was a member for three years. Currently the violist of the Elements Quartet, Ms. Farina has participated in the Tibor Varga Festival in Budapest and the Great Lakes Chamber Music Festival in Detroit, been in residence at Utah Valley State College, and this season as a member of Elements started a concert series in New York City. Next season sees the premieres of two projects, "Snapshots" and "Exquisite Corpse," commissioning dozens of composers. Touring extensively in North America, Europe, and Scandinavia, Ms. Farina has performed at some of the most prestigious venues and festivals including Lincoln Center, Carnegie Hall, Library of Congress, Smithsonian Institution, Schleswig Holstein Festival, and the International Istanbul Music Festival. Ms. Farina can be heard on the Agora and Arabesque labels.

ALEXIS PIA GERLACH

Cellist Alexis Pia Gerlach enjoys an active career as a soloist and chamber musician. Recent solo performances include recitals at the La Jolla Chamber Music Society and the Caramoor Festival and concerto appearances with the Orchestra of St. Luke's and the Charleston and Fort Worth Symphony Orchestras. Her recordings of the Rachmaninoff and Franck sonatas with pianist Fabio Bidini are released on the Encore Performance label. Ms. Gerlach has appeared as a guest artist at the Chamber Music Society of Lincoln Center, Bargemusic, and numerous festivals including Marlboro, Caramoor, and Aspen. Current activities include a tour with Musicians from Marlboro, performing solo Bach with New York City Ballet principal dancer Damian Woetzel at the Caramoor Festival, and chamber music at Zankel Hall at Carnegie Hall and the Metropolitan Museum of Art. In addition, Ms. Gerlach performs frequently in New York City and throughout the country as a member of Trio Solisti with violinist Maria Bachmann and pianist Jon Klibonoff. Born in New York City, Ms. Gerlach studied with Aldo Parisot at Yale University and The Juilliard School.

ARA GREGORIAN

Equally accomplished as soloist and chamber musician, violinist and violist Ara Gregorian made his debut with the Boston Pops Orchestra in Symphony Hall in 1997 and his New York recital debut at Carnegie Hall's Weill Recital Hall in 1996. Mr. Gregorian has made chamber music appearances at Alice Tully Hall, Steinway Hall, and Avery Fisher Hall in a concert commemorating Mozart's life, as well as appeared as a recitalist at Detroit's Henry Ford Centennial Library and Harvard University's Payne Hall. Additional orchestral appearances have included performances with the Lansing (MI), Pueblo (CO), Michigan State, and Las Cruces (NM) Symphonies. Mr. Gregorian is the founder and artistic director of the Four Seasons Chamber Music Festival of Eastern North Carolina and has participated in the Santa Fe and El Paso chamber music festivals. In 1992 Mr. Gregorian entered The Juilliard School, where he received both his bachelor and master of music degrees. In 1998 he became a member of the violin faculty at East Carolina University.

MATILDA KAUL

Canadian violinist Matilda Kaul has been heard as recitalist and orchestral soloist throughout North America, England, and Japan. As a student of Donald Weilerstein, she earned both her bachelor's and master's degrees from the Cleveland Institute of Music, and upon graduation was awarded the Bennet Levine prize in chamber music. Ms. Kaul regularly participates in festivals on both sides of the Atlantic, including appearances at Ravinia, Banff, Norfolk, Aspen, and IMS Prussia Cove. Her many awards and prizes include career grants from the Canada Council for the Arts and the Chalmers Foundation and first prize in the Minnesota Orchestra's WAMSO Competition. After a year of studying in London, she earned a diploma at The Juilliard School, where she studied with Ronald Copes.

SOPHIE SHAO

Cellist Sophie Shao has established herself as a prominent soloist, recitalist, and chamber musician. Ms. Shao received top prizes at the 2001 Rostropovich International Violoncello Competition and the XII International Tchaikovsky Competition in 2002, as well as the prestigious Avery Fisher Career Grant. She made her official orchestral debut with the Houston Symphony at age eleven, and has since performed as soloist with numerous orchestras. Ms. Shao's many festival appearances include Marlboro, Caramoor, Bridgehampton, Sarasota, Music from Angel Fire, Saratoga, Bard, and Ravinia. She has been a member of Chamber Music Society Two, the Chamber Music Society of Lincoln Center's program for emerging young artists. At thirteen she enrolled at The Curtis Institute of Music. After graduating from Curtis, Sophie continued her cello studies with Aldo Parisot at Yale University, graduating with a BA in religious studies from Yale College, where she was also awarded the Louis Sudler Prize for the Creative and Performing Arts. In May of 2001 Sophie received her MM from the Yale School of Music.

ITTAI SHAPIRA

Israeli violinist Ittai Shapira's 2002 to 2003 engagements included solo performances with the Orchestra of St. Luke's at Carnegie Hall, the BBC Concert Orchestra, Philharmonia, Budapest Symphony, Russian Philharmonic, and Shanghai Symphony. He has also appeared as soloist with the Czech National Symphony, the Polish Chamber Orchestra, the Cape Town Philharmonic, and Jerusalem Symphony, to name but a few, as well as touring with the English Chamber Orchestra and Yuri Bashmet. He has premiered works by Berio, Bunch, Rechtman, Heath, and Shulamit Ran. Festival appearances include Aspen, Ravinia, Schleswig-Holstein, and the International Concerto Festival at Queen Elizabeth Hall. Along with his colleague Hagai Shaham, Mr. Shapira is the co-founder of the Ilona Feher Foundation for the nurturing and promotion of young Israeli violinists. After studying with Ms. Feher in Israel he studied with Dorothy DeLay and Robert Mann at The Juilliard School. Mr. Shapira has recorded for Meridian, EMI Classics, and Sanctuary Classics. His discography includes two sonata albums, an album of encore pieces and six concerto discs; his most recent release has been named disc of the month by MusicWeb and has been nominated for a Mercury Award.

RACHEL SHAPIRO

Violist Rachel Shapiro is an active chamber musician, teacher, and recitalist. As a recitalist she has appeared in New York, Baltimore, Austria, Denmark, and Portugal. She has participated in many festivals, including IMS Prussia Cove, The Next Generation Festival, Ravinia Institute for Young Artists, Academie Musicale de Villecroze, Aspen, Yellow Barn, and Mozarteum Summer Academy. Last season's performances included guest appearances with The Jerusalem Trio, Avalon Quartet, and Musicians from Ravinia Tour. In addition to her performing activities, Ms. Shapiro commits herself to music education, holding positions as a teaching artist for the New York Philharmonic School Partnership Program and as faculty of the Lucy Moses School for Music and Dance. Her teachers have included Toby Appel, Heidi Castleman, Sylvia Rosenberg, George Taylor, and Harvey Shapiro. Ms. Shapiro received her both her bachelor and master's degrees from The Juilliard School. This past year Ms. Shapiro furthered her studies abroad under the tutelage of Tabea Zimmerman with the support of a Frank Huntington Beebe Grant.

XIAO-DONG WANG

At the age of ten violinist Xiao-Dong Wang entered the Shanghai Conservatory of Music. Mr. Wang won first prize in the Menuhin International Violin Competition and in the Wieniawski-Lipinski International Violin Competition at the ages of thirteen and fifteen. During his 1985 trip to England, he was brought to the attention of Dorothy DeLay of The Juilliard School, who arranged for him to begin a four-year scholarship beginning in 1986. Mr. Wang has soloed with orchestras around the world, including the Royal Philharmonic in London, the London Mozart Players, Adelaide, Perth, Queensland Symphony Orchestras, and Sydney Opera Orchestra. He has recorded the Bartok Concerto No. 2 and Szymanowski Concerto No. 1 for Polygram Records. He has also appeared performing on both violin and viola in chamber music concerts at Lincoln Center, Kennedy Center, Aspen, Ravinia, and in many other festivals and musical events worldwide.

On the Horizon
Upcoming Fine Arts Events at BYU

American Piano Quartet
25 February, 7:30 p.m.
de Jong Concert Hall

Evening of Concertos
2 March, 7:30 p.m.
de Jong Concert Hall

Evening of Arias
4 March, 7:30 p.m.
de Jong Concert Hall

The Sleeping Beauty
Ballet West
6 March, 7:30 p.m.
de Jong Concert Hall

The Lion, the Witch and the Wardrobe
by C. S. Lewis
Directed by George D. Nelson
Previews 10–11 March, 7:30 p.m.
Opens 13 March
Pardoe Theatre

Fine Arts Ticket Office
378-4322 or www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

American Piano Quartet

Robin Hancock
Scott Holden
Paul Pollei
Jeffrey Shumway

7:30 p.m.
25 February 2004
de Jong Concert Hall
Harris Fine Arts Center

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Program

Galop in A-flat Major, "Golden Youth" — Sidney Smith (1839–1889)

Hungarian Dances, Book I — Johannes Brahms (1833–1897), Arr. Keller
- Allegro molto
- Allegro non assai
- Allegretto
- Poco sostenuto—Vivace
- Allegro
- Vivace
- Allegretto
- Presto
- Allegro non troppo
- Presto

Russian Dance, from *Petrouchka Suite* — Igor Stravinsky (1882–1971)

Waltz, from *War and Peace* — Sergey Prokofiev (1891–1953)

Sabre Dance, from *Gayne Suite* — Aram Khatchaturian (1903–1978), Arr. JaneTan

INTERMISSION

Waltz Suite, op. 8 — Moritz Moszkowski (1854–1925), Arr. Reinhard
- Allegro moderato
- Pesante e lugubre
- Allegro grazioso
- Vivace assai
- Pomposo ed energico, ma non troppo allegro

Symphony No. 3, "Organ" — Camille Saint–Saëns (1835–1921)
- Maestoso

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Strictly Mozart

Selected scenes from

Don Giovani
Le nozze di Figaro
Die Entführung aus dem Serail

Lawrence Vincent, *director*
Barbara Allen, *piano*
Steven Leining, *piano*

7:30 p.m.
25–28 February 2004
Madsen Recital Hall
Harris Fine Arts Center

Program

Don Giovani

No. 2 duet *"Ma qual mai s'offre, oh Dei"*
Donna Anna, Don Ottavio

No. 3 trio *"Ah!chi mi dice mai"*
Don Giovanni, Leporello, Donna Elvira

No. 4 aria *"Madamina"*
Leporello, Donna Elvira

No. 7 duet *"La ci darem la mano"*
Don Giovanni, Zerlina

No. 8 aria *"Ah! fuggi il traditor!"*
Donna Elvira, Don Giovanni, Zerlina

No. 9 quartet *"Non ti fidar; omisera"*
Donna Elvira, Don Giovanni, Donna Anna, Don Ottavio

No. 10a aria *"Or sai, chi l'onore"*
Donna Anna, Don Ottavio

No. 10b *"Dalla sua pace"*
Don Ottavio

No. 11 *"Finch'han dal vino"*
Don Giovani

Le Nozze di Figaro

No. 5 duettino *"Via resti servita"*
Susanna, Marcellina

No. 6 aria *"Non so piu cosa son, cosa faccio"*
Susanna, Cherubino

No. 10 cavatina *"Porgi amor, qualche ristoro"*
Countess Almaviva

No. 11 arietta *"Voi che sapete"*
Cherubino, Susanna, Countess Almaviva

No. 12 aria *"Venite inginocchiatevi"*
Cherubino, Susanna, Countess Almaviva

No. 19 aria *"Dove sono"*
Countess Almaviva

No. 20 duet *"Sull'aria"*
Countess Almaviva, Susanna

Die Entführung aus dem Serail

No. 1 aria *"Hier soll ich dich denn sehen"*
Belmonte

No. 2 duet *"Wer ein Liebchen hat gefunden"*
Belmonte, Osmin

No. 4 aria *"Konstanze"*
Belmonte, Pedrillo

No. 8 aria *"Durch Zärtlichkeit und Schmeicheln"*
Blondchen, Osmin

No. 11 aria *"Martern aller Arten"*
Konstanze, Pasha Selim

No. 16 quartet *"Ach Belmonte, ach mein leben"*
Konstanze, Blondchen, Belmonte, Pedrillo

No. 20 duet *"Welch ein geschick"*
Belmonte, Konstanze

No. 21 vaudeville *"Nie werd ich deine Huld verkennen"*
Konstanze, Blondchen, Belmonte, Pedrillo,
Osmin, Pasha Selim

FINALE

Don Giovani

	February 25	**February 26**	**February 27**	**February 28**
Giovani	Devin Olsen Nathan Pacheco	Daniel Griffiths Nathan Pacheco	Devin Olsen Nathan Pacheco	Daniel Griffiths Nathan Pacheco
Leporello	Barry Bounous	Barry Bounous	Scott Seaman	Scott Seaman
Donna Anna	Katrina Crage	Amy Weibell	Katrina Crage	Amy Weibell
Don Ottavio	Eric Hart	Erik Agle	Eric Hart	Erik Agle
Donna Elvira	Mele Santos	Rachel Willis	Mele Santos	Rachel Willis
Zerlina	Laura Workman	Simone Hardisty	Laura Workman	Simone Hardisty

Le Nozze di Figaro

Countess Almaviva	Lonna Joy Smoot	Lonna Joy Smoot	Lonna Joy Smoot	Lonna Joy Smoot
Susanna	Kelly Newbold	Kelly Newbold	Holly Mesarch	Holly Mesarch
Cherubino	Taryn Heller	Taryn Heller	Rachel Cox	Rachel Cox
Marcellina	Heather McMurray	Heather McMurray	Heather McMurray	Heather McMurray

Die Entführung aus dem Serail

Belmonte	Jason Vest	Erik Agle	Jason Vest	Erik Agle
Pedrillo	Juan Pereira	David Litster	Juan Pereira	David Litster
Konstanze	Christiane Hauser Marilyn Reid	Sara Thomas	Christiane Hauser Marilyn Reid	Sara Thomas
Blondchen	Jennie Litster	Candice Johnson	Jennie Litster	Candice Johnson
Osmin	Nick Stetich	Nick Stetich	Nick Stetich	Nick Stetich
Pasha Selim	TBA	TBA	TBA	TBA

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Robert Brandt
Baritone

Songs of a Wandering Minstrel
An Eichendorff Liederabend

Graduate Recital

Student of
J. Arden Hopkin

Assisted by
Christina Dayton, *piano*

Required for
Master of Music Degree
with Emphasis in Vocal Performance

5:30 p.m.
27 February 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Pagenlied
Nachtlied
Wanderlied

Felix Mendelssohn
(1809–1847)

Liederkreis, op. 39
- In der Fremde
- Intermezzo
- Waldesgespräch
- Die Stille
- Mondnacht
- Schöne Fremde
- Auf einer Burg
- In der Fremde
- Wehmut
- Zwielicht
- Im Walde
- Frühlingsnacht

Robert Schumann
(1810–1856)

Verschwiegene Liebe
- Der Soldat I
- Der Scholar
- Der Musikant
- Lieber alles
- Das Ständchen

Hugo Wolf
(1860–1903)

Das Ständchen
Nachtwanderer
Schneeglöckchen

Erich Korngold
(1897–1957)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Janina Asciuto
Piano

Sophomore Recital

Student of
Jeffrey Shumway

Required for
Bachelor of Music Degree
with an Emphasis in Performance

3:30 p.m.
28 February 2004
Madsen Recital Hall
Harris Fine Arts Center

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Program

Toccata in E Minor, BWV 914 — Johann Sebastian Bach (1685–1750)

Sonata in E-flat Major, L. 62 — Franz Joseph Haydn (1732–1809)
- Allegro moderato
- Adagio
- Finale—Presto

Impromptu in A-flat Major, op. 90, no. 4 — Franz Schubert (1797–1828)

Album de Viajes, op. 15 — Joaquin Turina (1882–1949)
- Paseo Nocturno (Nocturnal Promenade)

Suite Pittoresque, op. 2 — Joaquin Turina
- La Feria

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Suzanna Luscher
Violin

Senior Recital

Student of
Monte Belknap

Assisted by
Jayne Galloway, *piano*
Katie Andersen, *cello*
Larry Blackburn, *harpsichord*

Required for
Bachelor of Music Degree
with an Emphasis in Performance

1:30 p.m.
28 February 2004
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sonata for Violin and Piano in G Major, op. 30, no. 3 — Ludwig Van Beethoven (1770–1827)
- Allegro assai
- Tempo di Minuetto
- Allegro vivace

Introduction and Rondo Capriccioso, op. 28 — Camille Saint-Saëns (1835–1921)

Sonata Representativa — Heinrich Ignaz Franz Biber (1644–1704)
- Allegro
  - Nachtigal
  - Cu Cu
  - Fresch
- Adagio
  - Die Henn, Allegro
  - Der Hann
- Presto
  - Die Wachtel, Adagio
  - Die Katz
  - Musquetir Mars
- Allemande

Rhapsody No. 2 for Violin and Piano — Béla Bartók (1881–1945)
- Lassu—Moderato
- Friss—Allegro moderato

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Brigham Young University Men's Chorus

Rosalind Hall, *conductor*

with

Jazz Legacy Dixieland Band

Steve Call, *director*

Dixie College Celebrity Series
28 February 2004
3:00 p.m. and 7:30 p.m.
Avenna Cox Center Auditorium
St. George, Utah

Brigham Young University Men's Chorus, one of six choral ensembles at BYU, continues a vibrant and rich tradition of choral singing. The Men's Chrous was founded in 1958 by Dr. Ralph Woodward, who conducted the ensemble until he retired 1984. Under the leadership of Mack Wilberg the chorus grew from an ensemble of 45 to its present membership of 200—the largest collegiate male choral organization in the Unitd States—and is now one of the most popular BYU performing groups on campus and beyond.

Since Dr. Wilberg's appointment to the Mormon Tabernacle Choir in 1999, the chorus has been conducted by Rosalind Hall, whose lively approach to rehearsal and performance has upheld the tradition of polished musical performances in an engaging and entertaining style.

The Men's Chorus performs the great repertoire of all periods for men's voices, as well as hymns, spirituals, folk songs, and popular works. It has released two recordings, *Shout with Glory* and *Awake My Soul* (www.deseretbook.com). The BYU combined choirs latest recording, *The Road Home,* (www.tantararecords.com) which includes many performances by the Men's Chorus, will be available for sale following this performance. The Men's Chorus can also be heard on three BYU holiday concert videos as seen on more than 200 PBS stations.

Rosalind Hall, a native of Wales, United Kingdom, came to Utah in 1989 to pursue post-graduate studies in choral conducting at Brigham Young University. Her British training was at London's Royal Academy of Music and Edinburgh and London universities. Before returning to BYU in 1999 as conductor of the BYU Men's Chorus and Concert Choir, she spent seven years at the Waterford School, where she chaired the music department, directed the choral program, and played a key role in developing the Waterford Fine Arts Academy. Renowned for her innovative and vivacious approach to vocal and rehearsal technique, she is a popular clinician on both sides of the Atlantic.

Brigham Young University Jazz Legacy Dixieland Band was recognized as one of three finalists in the International Jazz Educators' Association Collegiate Dixieland Competition and has been a featured performing ensemble at four International Jazz Education Conferences. The band has received grants from the Utah Arts Council to present community concerts throughout Utah and played an extended engagement at Mitsui Greenland, a theme park in Southern Japan. In 1998 by invitation of Senator Orrin Hatch and the Utah Congressional Delegation, the BYU Jazz Legacy Dixieland Band presented a concert at the Kennedy Center for the Performing Arts in Washington, D.C., representing Utah in the Millennium Stage State Days Concert Series.

Steve Call teaches tuba, euphonium, jazz piano, and jazz studies at Brigham Young University. He has been a featured soloist and clinician throughout the United States. Dr. Call has recorded extensively with the Utah Symphony Orchestra and the Mormon Tabernacle Choir and is principal tubist with the Utah Premiere Brass and the Wintergreen Summer Festival Orchestra of Virginia. His tuba is the musical voice of Tubby the Tuba in Macmillan McGraw-Hill's *Share the Music* series.

PROGRAM

The Armor of God

A Mighty Fortress — Attr. to Martin Luther (1483–1546), Arr. William Heyne

Thou Art God — Lionel Bourne

Thou art the peace of all things calm,
Thou art the place to hide from harm,
Thou art the light that shines in dark,
Thou art the heart's eternal spark,
Thou art the door that's open wide,
Thou art the guest who waits inside,
Thou art the stranger at the door,
Thou art the calling of the poor.
Thou art my Lord and with me still,
Thou art my love, keep me from ill,
Thou art the light, the truth, the way,
Thou art my Savior this very day.

—David Adam

Peter Shirts, *clarinet,* Bryan Catanzaro, *oboe*

Fight the Good Fight — John Gardner (b. 1917)

Two Latin Texts

Daemon irrepit callidus — György Orbán (b. 1947)

The devil sneaks expertly, tempting the honorable heart,
He puts deception amongst praise, song and dance.
Whatever appeal the devil has,
Compared to the heart of Jesus, it is of no worth.

Ubi caritas — Gregorian Chant
Ubi caritas — Mack Wilberg (b. 1955)

Where there is charity and love, God is there,
The love of Christ has gathered us together.
Let us rejoice in him and be glad.

Two Favorite Hymn Arrangements

Redeemer of Israel — Arr. Mack Wilberg
Praise to the Lord — Arr. Mack Wilberg

Sea Fever

Sea Fever

Amy Marcy Beach
(1867–1944)

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheels kick, and the wind's song, and the white sail's shaking,
And the grey mist on the sea's face, and the grey dawn breaking.

I must go down to the seas again, to the call of the running tide
Is a wild call and a clear call that may not be denied,
And all I ask is a windy day, with the white clouds flying,
And the flung spray and the blown spume, and the sea-gull's crying.

I must go down to the seas again to the vagrant gypsy life,
To the gull's way and the whale's way, where the wind's like a whetted knife,
And all I ask is a merry yarn from a laughing fellow rover,
And quiet sleep and a sweet dream, when the long trick's over.

— John Masefield

The Mermaid

British Sea Chanty
Arr. Michael Levi

Oh 'twas on the broad Atlantic, in an equinoctial gale
That a fine young man fell overboard among the shark and whale.
And he went right down so quickly, and so quickly down went he,
That he went out of sight like a streak of light to the bottom of the deep blue sea.

CHORUS
"Rule Britannia, Britannia rules the waves,
and Britons never, never, never shall be
Married to a mermaid at the bottom of the deep blue sea."

Then we set right out so quickly, and we sought to find his corpse,
When he came to the top with a bag in his hand and a most peculiar voice.
"O my comrades and my messmates, Oh don't you weep for me,
For I'm married to a mermaid at the bottom of the deep blue sea"

"In my chest you'll find my earnings, wrapped with a lock of hair,
You may take them if you like and give them to my wife, but pray to take good care.
You may take them to my grandma, saying, "Don't you weep for me,
For I'm married to a mermaid at the bottom of the deep blue sea."

Oh the anchor soon was weighed, and the ship was riding free,
When we went up to our capitan and this we spoke to he,
Then the captain went to shipside, and loudly bellowed he,
"Be as happy as you can with this wife dear man, at the bottom of the deep blue sea."

Americana

Red River Valley — Arr. Miles Ramsay

Kevin Carlin, *harmonica,* Derek Whitney, *guitar*

O Susannah! — Arr. Jonathan Crutchfield

Ed Cain, Shane Larsen, Stephen Griffiths, Stephen Francis,
Scott Riding, Adam Arnesen, Brian Mugleston, *fiddles*
Drew Graham, Gerald Reynolds, Spencer Williams, *cloggers*

INTERMISSION

Royal Garden Blues — Clarence Williams (1895–1965)

Jazz Legacy Dixieland Band

Joshua — Arr. David Wright

Bound to a Star

Choose Something Like a Star — Randall Thompson (1899–1984)

O Star, (the fairest one in sight), we grant your loftiness the right
To some obscurity of cloud – it will do not do to say of night,
Since dark is what brings out your light.
Some mystery becomes the proud,
But to be wholly taciturn in your reserve is not allowed.
Say something to us we can learn by heart, and then again repeat.
Say something! And it says "I burn."
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade,
Use language we can comprehend, tell us what elements you blend,
It gives us strangely little aid but does tell something in the end.
And steadfast as Keats' Eremite, not even moving from its sphere,
It asks a little of us here, it asks of us a certain height.
So when at times the mob is swayed to carry praise or blame too far,
We may choose something like a star to stay our minds on, and be stayed.

—Robert Frost

The Impossible Dream — Mitch Leigh
Arr. Michael Levi

Jungle Rhythm,
from Walt Disney's *The Jungle Book* Arr. Lyle Durland

Jungle Rhythm
Colonel Hathi's March (Elephant Song)
Bare Necessities (Bear Song)
Trust in Me (Python Song)
We're Your Friends (Vulture Song)
I Wanna Be Like You (Monkey Song)
Jungle Rhythm

Greg Von Forrell, *Baloo*
Jonathan Bullough, *King Louie*
Megan Sanborn Jones, *choreographer*

Monkey Dancers:
Kurt Barton, Ryan Bott, Kevin Carlin, Spencer Williams

Jungle Dancers:
Kurt Barton, Ryan Bott, Preston Brown, Kevin Carlin,
Jesse Coffman, Kenny Eyring, Joshua Hendryx, Michael Hull,
Kyle Leybas, Justin Morgan, Ben Snow, Spencer Williams

Jungle Drummers:
Christopher Coons, Jordan Johnson, Jack Shirts, Jason Wiersdorf

BYU Men's Chorus
Rosalind Hall, *conductor*
Nathan Wright, *assistant conductor*
Jonathan Bowman, *piano*

Colby Rampton, *president*
Marc Fehlberg, *vice president*
Brian Wall, *vice president*
Grant Gardner, *vice president*
Joshua Haynie, *treasurer*
Trent Mikesell, *yearbook*
Drew Graham, *graphic design*
Ryan Hancock, *activities*
Dave Johnson, *outreach*
Enoch Sinclair, *technical support*
Jordan Hull, *task force*
Dave Smith, *public relations*
Andres Amado, *attendance*
Spencer Williams, *dance leader*
Edward Cain, *fiddle leader*
Jason Wiersdorf, *percussion leader*

BYU Jazz Legacy Dixieland Band
Steve Call, *director*

George Bailey, *clarinet*
Jonathan Skarda, *clarinet*
Chris Story, *tenor saxophone, clarinet*
Sam Pettit, *trumpet*
Alisha Ard, *trombone*
Kristen Bromley, *banjo, guitar*
Jennie Bangerter, *piano*
Joe Jensen, *tuba*
Tim Fellow, *drums*

BYU Men's Chorus Winter 2004

Tenor I	Tenor II	Baritone	Bass
Ted Berger	Joshua Albrechtsen	Evan Allan	Steve Anderson
Ryan Bott	Charles Allen Jr.	Andres Amado	Dominic Anderson
Kris Boyle	Tyler Baer	Paul Andrus	David Armantrout
Jonathan Bullough	Ryan Bessey	Adam Arnesen	Mark Bailey
Joseph Castleton	Patrick Bowen	Kurt Barton	Daniel Birnel
Aaron Chandler	Jonathan Brimhall	Jeff Bates	Kevin Carlin
Christopher Coons	Edward Cain	David Beckstead	Bryan Catanzaro
James Crookston	Trevor Call	Brian Bentley	Jesse Coffman
Daniel Dickerson	Matthew Cardwell	Jonathan Boster	Jacob Colvin
Antonio Israel	Benjamin Castleton	Douglas Bowen	Kenneth Eyring
Andrew Graham	Spencer Cawley	Jason Bray	Lance Gibson
Ryan Hancock	Jeffrey Crandall	Kevin Brinkerhoff	Stefan Gordon
Timothy Hansen	Robbie Culp	Joshua Bromley	Kurt Goesch
Will Hatch	Peter Dahlquist	Preston Brown	Stephen Griffiths
Christopher Hathaway	Jacob Davies	Doug Butler	David Halgren
Nicholas Herrick	Albert Eschler	Anthony Criddle	James Halgren
Mark Holdaway	Sterling Funk	Paul Dixon	Daniel Harmon
Bryan Jackson	Todd Groesbeck	Marc Fehlberg	Jacob Hart
Cameron Lee	Christian Hansen	Jens Fonnesbeck	Joshua Haynie
Adam Marchant	Robert Hill	Stephen Francis	Joshua Hendryx
Matthew Martin	Benjamin Hatch	Grant Gardner	Jordan Hull
Peter May	Colby Hawkins	Curtis Goodman	Jensen Aaron
Baptiste Prevot	Nephi Jay Henry	Curtis Hebdon	Benjamin Jensen
Jeff Ribeira	Jonathan Hoose	Christian Heftel	Christopher Jewkes
Christopher Robison	Michael Hull	Jordan Hochstrasser	Jordan Johnsen
Jacob Rogers	Douglas Marchant	Jordan Holmes	Jaylan Jones
David Segrera	Jeremy Merrill	Todd Horne	David Johnson
Jack Shirts	Justin Morgan	Aaron Jensen	Christopher Krause
David Smith	David Parkes	Andrew Lee	Jonathan Landon
Stephen Smith	Nathan Petersen	Austin Lewis	Shane Larsen
Richard Snow	Edmund Priddis	Benjamin Lewis	Kyle Leybas
Dean Stonehocker	Colby Rampton	Colin Mann	Robert Marsh
Scott Stonehocker	Enoch Sinclair	Ammon Marshall	Mikesell Trent
Gary Syphus	Mark Skinner	Steven Minert	Reed Olsen
Sean Tibbitts	Jason Wiersdorf	Paul Nelson	Aaron Pace
Matthew Tolson	Erik Wiglama	Brian Mugleston	Stephen Pace
Joel Wagstaff	Spencer Williams	Shaun Nelson	Joseph Pawlowski
John Wheeler		Joseph Olson	Michael Perkins
Stephen Werner		John Parker	Matthew Peterson
Bryce Youngquist		Stephen Plowman	Chris Roper
		Gerald Reynolds	Eric Roundy
		Joshua Rich	Derek Rowe
		Scott Riding	Nathan Rytting
		Dale Rowse	Steven Schmidt
		David Russon	Nathan Scott
		Benjamin Plowman	Shumway Dean
		Nicholas Sherwood	Benjamin Snow
		Peter Shirts	Jason Tiek
		Randy Shurtz	GregVon Forell
		David Smith	Adam Wadsworth
		Miles Victors	BrianWall
		Keith Wells	Matthew Wallace
		Sean Westover	Joshua Wood
		Derek Whitney	Joshua Zitting
			Daniel Zvirzdin

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Evening of Concertos

BYU Philharmonic Orchestra
Kory Katseanes, *conductor*

Andrew Clement, *cello*
Dan Barrett, *trombone*
Ben Chan, *violin*
Jonathan Bowman, *piano*
Robert Landes, *violin*
Megan Fisher, *saxophone*
Willem van Schalkwyck, *piano*

7:30 p.m.
2 March 2004
de Jong Concert Hall

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Program

Concerto for Cello and Orchestra — Dmitry Shostakovitch (1906–1975)
Allegretto
Andrew Clement, *cello*

Concerto for Bass Trombone and Orchestra — Eric Ewazen (b. 1954)
Allegro ritmico
Dan Barrett, *trombone*

Scottish Fantasy for Violin and Orchestra, op. 46 — Max Bruch (1838–1920)
Finale—Allegro guerrico
Ben Chan, *violin*

Concerto No. 2 for Piano and Orchestra — Serge Rachmaninoff (1873–1943)
Moderato
Jonathan Bowman, *piano*

INTERMISSION

Carmen Fantasy for Violin and Orchestra, op. 25 — Pablo de Sarasate (1844–1908)
Robert Landes, *violin*

Concertino da Camera for Saxophone and Orchestra — Jacques Ibert (1890–1962)
Larghetto
Megan Fisher, *saxophone*

Piano Concerto No. 3 in D Minor — Serge Rachmaninoff
Finale—Alla breve
Willem van Schalkwyck, *piano*

BYU Philharmonic Orchestra

Violin I
Jenny Tilton
Suzi Luscher
Heather Rust
Ben Chan
Kristen LaRiviere
Robert Landes
Tamra Rhodes
Ashley Kunz
Tawnalyn Noyes
Erin Swenson
Sara Adams
Mindy Davis
Carrie Rosevear
Shaundra Culatta
Sarah Black
Melissa Warr
Katrina Feller
Dallin Hansen

Violin II
Fidel Perez
Sarah Johansen
Yeagi Kim
Jessica Roper
Joanna Jacob
Carolyn Clement
Megan Zabriskie
Megan Jensen
Clary Malstrom
Lisa Reeder
Maury Giauque
Megan Graves
Cassie Proffitt
Melissa Christensen
Megan Lindsay
Luigi Hurtado
Chelsea Peterson
Rachel Risenmay

Viola
Leslie Richards
Jessica Ekstrom
Brian Clement
Alissa de Young
Annelise Hatch
Chad Frandsen
Carrie Maxwell
Andrew Snow
Eric Lew
Angela Miller
Hapaki Franco
Brandon Matthews

Cello
Scott Lesser
Katie Anderson
Harmony Higgs
Andrew Clement
Adam Crandall
Randy Slade
Sharon Meilstrup
Rachel Harlos
Seth Castleton
Sam Inouye
Elizabeth Loe
Stephen Fairbanks
Laura Hall
Chandler Hatch

Bass
Trevor Reed
Stacy Francom
Dennis Contreras
Regan Brough
McKenzi Williams
Liz Rhodes
McKay Olsen
Matt Stokes

Harp
Cathy Knoles
Alissa Smith

Flute
Ann Galloway
Margaret Bennett

Piccolo
Emily Outhier

Oboe
Jessica Schiffman
Maria Jensen

Clarinet
Andrea Davis
Rachel Jones

Bassoon
Jennifer Barborka
Michele Bowen

Horn
Mariah Stringer
Dan Omer
Rob Davis
Madelyn Marble
Nick Dudoich

Trumpet
Nathan Galloway
Jason Bergman
Erin Bailey

Trombone
Alisha Ard
Bryan Ellertsen
Dan Barrett

Tuba
Joe Jensen

Percussion
Darren Bastian
Kevin Meyer
Kandis Bender

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Carrie Sandberg
Oboe

Graduate Recital

Student of
Geralyn Giovannetti

Assisted by
Denae Coco, *piano*
Katrina Crage, *soprano*
Dallin Creswell, *violin*
Suzanna Luscher, *violin*
Brandon Matthews, *viola*
Katie Anderson, *cello*
Larry Blackburn, *harpsichord*

Required for
Master of Music Degree
with an Emphasis in Performance

5:30 p.m.
2 March 2004
Madsen Recital Hall
Harris Fine Arts Center

The Wedding Cantata Translation, BWV 202

Weichet nur, betrübte Schatten
Be gone, doleful shadows,
frost and winds, go to your rest.
Spring's delight
would grant our breasts
nought but joyous fortune,
for it brings us flowers.

Die Welt wird wieder neu
The world is renewed.
In hill and dale
the graces redouble their beauty;
the day is free of cold.

Phoebus eilt mit schnellen Pferden
Phoebus races with swift steeds
through the new-born world;
and so much does it please him
that he too wants to go courting.

Drum sucht auch Amor sein Vergnügen
So Cupid also seeks his pleasure
when purple meadows laugh,
when springtime splendours
are richly arrayed,
and when within his realm
hearts like flowers
boldly triumph.

Wenn die Frühlingslüfte streichen
When spring's breezes blow
and waft through many-coloured fields,
Cupid too steals forth
to find his treasure,
which, they say, is
one heart kissing another.

Und dieses ist das Glücke
And this is good fortune:
that by destiny's great favour
two souls attain a single treasure
aglow with blessings ad abundance.

Sich üben im Lieben
To practise
affection,
to embrace
in high spirits
is better than all of spring's
fleeting delight.
The waves roll
and surge,
while palmfronds
triumphant
laugh and toss
on our lips and breast.

So sei das Band der keuschen Liebe
So may the bond
of chaste love,
betrothed pair,
be free from the
vicissitudes of change;
may neither a sudden downfall
nor thunderclap
scare you from your loving pursuits.

Sehet in Zufriedenheit
May you in contentment see
a thousand bright and prosperous days,
so that soon in time to come
your love will blossom.

Program

Weichet nur, betrübte Schatten, Cantata BWV 202 — Johann Sebastian Bach (1685–1750)
- Aria: Weichet nur, betrübte Schatten
- Recitativo: Die Welt wird wieder neu
- Aria: Phoebus eilt mit schnellen Pferden
- Recitativo: Drum sucht auch Amor sein Vergnügen
- Aria: Wenn die Frühlingslüfte streichen
- Recitativo: Und dieses ist das Glücke
- Aria: Sich üben im Lieben
- Recitativo: So sei das Band der keuschen Liebe
- Gavotte: Sehet in Zufriedenheit

Concerto sopra motivi dell'opera *La favorita* di Donizetti — Antonio Pasculli (1842–1924)
- Andante—Allegro—Largo molto
- Adagio
- Allegretto—Allegro mosso—Molto largo
- Allegro velocissimo

INTERMISSION

Solo (1971) — Edison Denissow (1929–1996)

Oboe Concerto (1948) — Lukas Foss (b. 1922)
- Moderato—Allegro
- Andante
- Moderato—Allegro

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jerry Wong
Piano

Guest Artist Recital

5:30 p.m.
3 March 2004
Madsen Recital Hall
Harris Fine Arts Center

Program Note
By John Harbison

The "Sonata No. 1 for Piano" was written for Robert Shannon, Ursula Oppens, and Alan Feinberg on a consortioum commision from the Nationa Endowment for the Arts. The three performers brought their own sense of proportion, contrast, and sonority to the piece, which was very much my intention. The sonata invites the performers' play of personality and fantasy.

The work is in four main sections (the two inner sections being faster than the outer ones) but the articulations between them are not emphatic and the piece is conjured up rather tham premeditated. Its sixteen-minute span contains very little literal repetition; virtuosic passages erupt quite unexpectedly, and the music retains the shape of its natural occurrence: unformalized. Much variety of touch and tone is required, most obviously in two passages near the end: a whirling elaboration of a big chord that drives the piece momentarily out of its orbit, and later, a strange staccato hallucination that seems to drop in from outside, both delaying and necessitating the ending.

Program

Aria in C Major,
from Sonata No. 2 for Solo Violin, BWV 1003
Transcribed for piano by Leopold Godowsky

Johann Sebastian Bach
(1685–1750)

Chaconne in D Major,
from Partita for Solo Violin, BWV 1004
Transcribed for piano by Ferruccio Busoni

Johann Sebastian Bach

Sonata No. 1 for Piano (1987)

John Harbison
(b. 1938)

INTERMISSION

Twenty-four Preludes, op. 28

Fryderyk Franciszek Chopin
(1810–1849)

C Major, no. 1
A Minor, no. 2
G Major, no. 3
E Minor, no. 4
D Major, no. 5
B Minor, no. 6
A Major, no. 7
F-sharp Minor, no. 8
E Major, no. 9
C-sharp Minor, no. 10
B Major, no. 11
G-sharp Minor, no. 12
F-sharp Major, no. 13
E-flat Minor, no. 14
D-flat Major, no. 15
B-flat Minor, no. 16
A-flat Major, no. 17
F-Minor, no 18
E-flat Major, no. 19
C Minor, no. 20
B-flat Major, no. 21
G Minor, no. 22
F Major, no. 23
D Minor, no. 24

Jerry Wong has performed as soloist and chamber musician throughout the United States, Europe, and Asia in such prestigious settings as Weill Recital Hall in New York City; National Gallery of Art in Washington, D.C.; Kravis Center in Florida; National Concert Hall of Taipei; and Opera City Hall in Tokyo. Mr. Wong's many prizes and awards include the IBLA Grand Prize Competition in Italy, Prix-Ville de Fontainebleau in France (which was personally presented to him by Philippe Entremont), Bartók-Kabalevsky-Prokofiev International Piano Competition in Virginia, and Grace Welsh Competition in Chicago.

Critics have enthusiastically praise Mr. Wong's solo and concerto performances. Pulitzer Prize-winning critic Martin Bernheimer described his playing as "eloquent and elegant . . . [with] passion and introspection . . . sensitivity and a finely honed sense of style." The *Orange County Register* compared him to "a young Murray Perahia," and described his playing of Beethoven's "Emperor" Concerto as "a performance which turned the concert into an unforgettable event." His performances have been featured on National Public Radio, Finnish National Radio, Radio Video Mediterranean, Nippon Television, and the Living and Travel Section of msnbc.com. In great demand as a collaborative pianist, he frequently joins his wife, pianist Stephanie Shih-yu Cheng, in performances of four-hands/two-piano music.

Mr. Wong holds performance degrees from Indiana University, Peabody Conservatory, and Manhattan School of Music, where he received his doctor of musical arts degree. His principal teachers have included Menahem Pressler, Ann Schein, and Byron Janis. He has taught courses at The Juilliard School and Manhattan School of Music, and is a former faculty member at Humboldt State University and Ithaca College. He currently holds the position of assistant professor of piano at Kent State University in Ohio.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Marilyn Reid,
Soprano

Senior Recital

Student of
Lawrence Vincent

Assisted by
Willem van Schalkwyk, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
3 March 2004
Madsen Recital Hall
Harris Fine Arts Center

Program

Merry Old England

If Music Be the Food of Love — Henry Purcell
I Attempt From Love's Sickness to Fly, from *The Indian Queen* — (1659–1695)

In gita in Italia

Anzoleta co passa la regatta, from *La regata veneziana* — Gioachino Rossini (1792–1868)
'A vucchella — Francesco Paolo Tosti (1846–1916)
La Danza, from *Soirées musicales* — Gioachino Rossini

Vienna: City of Music

Begegnung — Hugo Wolf
Verborgenheit — (1860–1903)
Er ist's

Romantisches Deutchland

Befreit — Richard Strauss
Morgen! — (1864–1949)

PAUSE

Soirs français

L'heure exquise	Reynaldo Hahn (1874–1947)
Clair de lune	Gabriel Fauré (1845–1924)
Beau soir	Claude Debussy (1862–1918)
Chants d'Auvergne	Joseph Canteloube (1879–1957)
Brezairola	
Malurous qu'o uno fenno	

Songs of the World

Suo-Gân (Wales)	Traditional Welsh
Ein Traum (Norway)	Edvard Grieg (1843–1907)
Watakushi no kono kami (Japan)	Yoshinao Nakada (b. 1923)
Ya ne prorok (Russia)	Serge Rachmaninoff (1873–1943)

The American Dream

Jupiter has Seven Moons, from *I Hate Music*	Leonard Bernstein (1918–1990)
American Lullaby	Gladys Rich (1892–1972)
The Year's at the Spring, from *Three Browning Songs*	Amy Marcy Beach (1867–1944)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Evening of Arias

Symphony Orchestra
Eric Hansen, *conductor*

7:30 p.m.
4 March 2004
de Jong Concert Hall
Harris Fine Arts Center

Program

Overture, from *La forza del destino* — Giuseppe Verdi (1813–1901)

Durch Zartlichkeit, from *Die Entführung aus dem Serail* — Wolfgang Amadeus Mozart (1756–1791)
Sara Thomas, *soprano*

O Zittre nicht, from *Die Zauberflöte* — Wolfgang Amadeus Mozart
Candice Johnson, *soprano*

Crudel! Perche finora,from *Le nozze di Figaro* — Wolfgang Amadeus Mozart
Robyn Torgeson, *soprano*
Hyrum Weibell, *baritone*

Nun eilt herbei, from *Die lustigen Weiber von Windsor* — Otto Nicolai (1810–1849)
Galadriel DeMarco, *soprano*

Là ci darem la mano, from *Don Giovanni* — Wolfgang Amadeus Mozart
Nathan Pacheco, *baritone*
Kelly Newbold, *soprano*

Or sai, chi l'onore, from *Don Giovanni* — Wolfgang Amadeus Mozart
Katrina Crage, *soprano*

Il mio tesoro, from *Don Giovanni* — Wolfgang Amadeus Mozart

Jonathan Yarrington, *tenor*

Volta la terrea, from *Un ballo in maschera* — Giuseppe Verdi

Amy Weibell, *soprano*

Rejoice greatly, from *Messiah* — George Frideric Handel (1685–1759)

Christiane Hauser, *soprano*

Vissi d'arte, from *Tosca* — Giacomo Puccini (1858–1924)

Nadi Bikhazi, *soprano*

Trio, from *Oratorio de Noël* — Camille Saint-Saëns (1835–1921)

Eric Hart, *tenor*
Rachel Cox, *soprano*
Scott Seaman, *tenor*

Nacqui all'affanno, from *La Cenerentolla* — Gioachino Rossini (1792–1868)

Heather McMurray, *soprano*

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jazz Voices
and
Vocal Jazz Combo

Kelly Eisenhour, *director*

7:30 p.m.
4 March 2004
Madsen Recital Hall
Harris Fine Arts Center

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Program

Stella by Starlight	N. Washington V. Young Arr. P. Mattson
Doctor Blues	P. Blair
Do Nothin' 'Til You Hear from Me	D. Ellington B. Russell Arr. M. Weir

Soloists to Introduce Their Songs

Katie Cowley
Garin Fuhriman
Laurie Jayne Frost

I Remember You	J. Mercer V. Schertzinger Arr. P. Mattson
Why Don't You Write Me	P. Simon Arr. New York

John Black
Shelby Pouliot

Ticket to Ride	J. Lennon P. McCartney Arr. M. Weir
When October Goes	B. Manilow Arr. J. Herbert
Everybody Gets the Blues	Arr. K. Raintz K. Eisenhour

Jazz Voices

Soprano
Shelby Pouliot
Katie Cowley
Lucinda Foster
Sandra Cox
Laurie Jayne Frost

Alto
Katie Goulding Sierer
Christy Thomas
Julia Skelton
Luana Pung

Tenor
Jon Black
Mark Taggart
Garin Fuhriman
Adam Lancaster

Bass
Shaun Nelson
R. J. Christensen
Andrew Early
Logan Molyneaux

Vocal Jazz Combo

Zach Herries
Garin Fuhriman
Mark Taggart
Katie Goulding Seirer
Katie Cowley
Luana Pung
Andrew Maxfield, *piano*

Band

Brian Hall, *piano*
Regan Brough, *bass*
Paul Huff, *drums*

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jonathan S. Yarrington
Tenor

Senior Recital

Student of
J. Arden Hopkin
and Clayne Robison

Assisted by
Galadriel De Marco, *piano*

7:30 p.m.
5 March 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

If with all your hearts, from *Elijah,* op.70
Then shall the righteous shine forth, from *Elijah,* op.70

Felix Mendelssohn
(1809–1847)

Der Gärtner
Verborgenheit
Ganymed
Der Rattenfänger

Hugo Wolf
(1860–1903)

Selections, from *Don Giovanni*
Dalla sua pace
Il mio tesoro

Wolfgang Amadeus Mozart
(1756–1791)

L'heure exquise
D'une prison
Si mes vers avaient des ailes

Reynaldo Hahn
(1874–1947)

Ah love, but a day
The year's at the spring

Amy Marcy Beach
(1867–1944)

Selections from *The Student Prince*
Serenade
Golden Days
Deep in My Heart, Dear

Sigmund Romberg
(1887–1951)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Sherrie Manwill Boren
Piano

Senior Recital

Student of
Mona Smith

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
5 March 2004
Madsen Recital Hall
Harris Fine Arts Center

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Program

Prelude and Fugue in E-flat Major, BWV 876 — Johann Sebastian Bach (1685–1750)

Sonata No. 7 in D Major, op. 10, no. 3 — Ludwig van Beethoven (1770–1827)
- Presto
- Largo e mesto
- Menuetto—Allegro
- Rondo—Allegro

Sonatine — Maurice Joseph Ravel (1875–1937)
- Modéré
- Mouvement de Menuet
- Animé

El Puerto, from Iberia — Isaac Manuel Francisco Albéniz (1860–1909)

Scherzo No. 3 in C-sharp Minor, op. 39 — Fryderyck Franciszek Chopin (1810–1849)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jennifer Anne Thurber
Piano

Sophomore Recital

Student of
Scott Holden

Required for
Bachelor of Music Degree
with Emphasis in Performance

3:30 p.m.
6 March 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Selections from Nine Piano Pieces, op. 3 — Zoltán Kodály (1882–1967)
- Andante poco rubato
- Furioso
- Allegro commodo, burlesco

Sonata in C Minor, op. 10, no. 1 — Ludwig van Beethoven (1770–1827)
- Allegro molto e con brio
- Adagio molto
- Finale––Prestissimo

Liebestraum No. 3 — Franz Liszt (1811–1886)

Soirées de Vienne, valse caprice No. 6 (after Franz Schubert D. 969 and 779) — Franz Liszt

Prelude in C Minor, op. 23, no. 7 — Serge Rachmaninoff (1873–1943)
Prelude in D-flat Major, op. 32, no. 13

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Robyn Torgesen
Soprano

Hyrum Weibell
Baritone

Junior Recital

Students of
Anna Mooy-Braithwaite
and Clayne Robison

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
6 March 2004
Madsen Recital Hall
Harris Fine Arts Center

Program

Komm süßes Kreuz, from *St. Matthew Passion* — Johann Sebastian Bach (1685–1750)

Piangero, la sorte mia, from *Giulio Cesare in Egitto* — George Frideric Handel (1685–1759)

From *Dichterliebe* — Robert Schumann (1810–1856)

- Im wunderschönen Monat Mai
- Aus meinen Tränen spriessen
- Wenn ich in deine Augen seh'
- Ich will meine Seele tauchen
- Ich grolle nicht
- Und wüssten's die Blumen

Das Veilchen — Fanny Mendelssohn-Hensel (1805–1869)

Das Veilchen — Clara Schumann (1819–1896)

Tu lo sai — Giuseppe Torelli (1650–1708)

Le Spectre de la Rose, from *Les nuits d'été*	Hector Berlioz (1803–1869)
Sérénade	Henri Duparc (1848–1933)
My Heart Is Like a Singing Bird	Mack Wilberg (b.1955)
In the Bleak 'Mid Winter	
The Lamb	Lee Hoiby (b. 1926)
The Shepherd	
Vilja, from *The Merry Widow*	Franz Lehár (1870–1948)
Homeward Bound	Arr. Jay Althouse (b. 1951)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Scott Holden
Piano

Faculty Artist Recital

7:30 p.m.
6 March 2004
Madsen Recital Hall
Harris Fine Arts Center

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Program

Variations in F Minor, Hob. XVII:6 — Franz Haydn (1732–1809)

Etude-tableau in A Minor, op. 39, no. 2
Etude-tableau in E-flat Minor, op. 39, no. 5
Etude-tableau in A Minor, op. 39, no. 6
Etude-tableau in C Minor, op. 33, no. 3
Prelude in C Minor, op. 23, no. 7 — Serge Rachmaninoff (1873–1943)

INTERMISSION

Sonata in B Minor — Franz Liszt (1811–1886)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Tamra Rhodes
Violin

Senior Recital

Student of
Monte Belknap

Assisted by
Shauna Rhodes, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

1:30 p.m.
6 March 2004
Madsen Recital Hall
Harris Fine Arts Center

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Program

Passacaglia — Heinrich Ignaz Franz von Biber (1644–1704)

Sonata No. 2 in A Major, op. 100 — Johannes Brahms (1833–1897)
- Allegro amabile
- Andante tranquillo—Vivace

Poème, op. 25 — Ernest Chausson (1855–1899)

Csárdás — Vittorio Monti (1868–1922)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Katrina Crage
Soprano

Early Music Graduate Recital

Student of
J. Arden Hopkin

Assisted by,

Doug Bush, *conductor*
Dallin Creswell, *violin*
Suzanna Luscher, *violin*
Brandon Matthews, *viola*
Katie Andersen, *cello*
Sarah Smith, *flute*
Carrie Sandberg, *oboe*
Dani Jensen, *oboe*
Larry Blackburn, *harpsichord*

5:30 p.m.
9 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 107

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Thank you for not bringing babies or children too young to enjoy this concert.

Program

Weichet nur, betrübte Schatten, Cantata BWV 202 — Johann Sebastian Bach (1685–1750)
- Aria: Weichet nur, betrübte Schatten
- Recitativo: Die Welt wird wieder neu
- Aria: Phoebus eilt mit schnellen Pferden
- Recitativo: Drum sucht auch Amor sein Vergnügen
- Aria: Wenn die Frühlingslüfte streichen
- Recitativo: Und dieses ist das Glücke
- Aria: Sich üben im Lieben
- Recitativo: So sei das Band der keuschen Liebe
- Gavotte: Sehet in Zufriedenh

La Bergère, Cantate (Book III, 1728) — Michel Pignolet de Montéclair (1667–1737)
- Trés Lentement
- Récitatif
- Air—Lentement
- Sommeil

Giulio Cesare — George Frederic Handel (1685–1759)
- Tutto può donna vezzosa, s'amorosa
- Da tempeste il legno infranto

17th and 18th Century English Music — Thomas Arne (1710–1778)
- Nor on Beds of Fading Flow'rs, from *Comus*
- Fame's an Eccho, from *Comus*

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Christiane Hauser
Soprano

Carl Pantle
Tenor

Junior Recital

Students of
Lawrence Vincent
and Ruth Christensen

Assisted by
Galadriel DeMarco, *piano*
Joanna Oshida, *piano*

7:30 p.m.
9 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 108

Program

I

From *Messiah* — George Frederic Handel (1685–1759)

Every Valley Shall Be Exalted

Carl Pantle, *tenor*

Rejoice Greatly, O Daughter of Zion!

Piangerò la sorte mia, from *Giulio Cesare*

Christiane Hauser, soprano

II

Batti, batti, o bel Massetto, from *Don Giovanni* — Wolfgang Amadeus Mozart (1756–1791)

Christiane Hauser, *soprano*

From *Die Entfuhrüng aus dem Serail* — Wolfgang Amadeus Mozart

O wie ängstlich

Carl Pantle, *tenor*

Siebenter Auftritt

Carl Pantle , *tenor*

Christiane Hauser, *soprano*

III

From *Liebesgeschichte der schönen Magelone* — Johannes Brahms (1833–1897)

Wie froh und frisch mein Sinn sich hebt

Treue Liebe

Carl Pantle, *tenor*

Lebe Wohl — Hugo Wolf (1860–1903)

Verborgenheit

Christiane Hauser, *soprano*

IV

'A Vucchella
Ideale — Francesco Paolo Tosti (1846–1916)

Carl Pantle, *tenor*

V

L'ile heureuse — Emmanuel Chabrier (1841–1894)

Carl Pantle, *tenor*

Cherè nuit — Alfred Bachelet (1864–1944)

Le bonheur est chose légère — Camille Saint-Saëns (1825–1921)

Christiane Hauser, *soprano*

VI

From *Three Browning Songs* — Amy Marcy Beach (1867–1944)
The year's at the spring
Ah, love but a day

Carl Pantle, *tenor*

Save me, O God — Alberto Randegger (1832–1911)

Christiane Hauser, *soprano*

How Can I Keep from Singing — American Folksong
Arr. Richard Walters

Carl Pantle, *tenor*
Christiane Hauser, *soprano*

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Holly Kara Mesarch
Soprano

Senior Recital

Student of
Lawrence Vincent

Assisted by
Carl Pantle, *piano*
Carolyn Berg, *harp*
Anamae Anderson, *harp*

5:30 p.m.
10 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 110

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Program

Idol mio, se ritroso altro amante, from *Idomeneo*	Wolfgang Amadeus Mozart (1756–1791)
Je dis que rien ne m'èpouvante, from *Carmen*	Georges Bizet (1838–1875)
Tu che di gel sei cinta, from *Turandot*	Giacomo Puccini (1858–1924)
Monica's Waltz, from *The Medium*	Gian Carlo Menotti (b.1911)

Fifteen romances, from *Magelone*	Johannes Brahms (1833–1897)
Muß es eine Trennung geben, op. 33, no. 12	
Wie froh und frisch mein Sinn sich hebt, op. 33, no. 14	
Immer leiser wird mein Schlummer, op. 105, no. 2	

Les cloches, from *Deux romances*, no. 2	Claude Debussy (1862–1918)
Six poèmes: extrais de «Alcools» de Guillaume Apollinaire	Arthur Honegger (1892–1955)
Les cloches	

Sections from *Siete canciones populares españoles*	Manuel de Falla (1876–1946)
El paño moruno	Arr. Carlos Salzédo
Jota	
Nana	

Carolyn Berg, *harp*
Anamae Anderson, *harp*

Sacred Selections	David Fletcher (b.1958)
Eternal Day	
Wondrous Love	

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Orpheus Wind Quintet

Faculty Artists Ensemble

April Clayton, *flute*
Geralyn Giovannetti, *oboe*
David Randall, *clarinet*
Christian Smith, *bassoon*
Laurence Lowe, *horn*

7:30 p.m.
10 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 109

April Clayton, *flute,* joined BYU's faculty in 2001. Prior to her appointment here she lived in Manhattan, where she was principal flute and concerto soloist with the New York Lyric Orchestra, principal and second flute/piccolo with the Jupiter Symphony, and taught at the Bloomingdale School of Music and at the Long Island School of Music and Arts. She attended Oberlin College and Conservatory as a National Merit Scholar, received her BM (summa cum laude) and MM degrees from Cincinnati College-Conservatory of Music, and attended The Juilliard School as a Starr Doctoral Fellow. She received a full fellowship to perform with the Aspen Contemporary Ensemble in 1999 and has performed and toured with the New Juilliard Ensemble. She won first place in the Music Teachers National Association Woodwind Competition, First Place in the Jefferson Symphony Young Artist Concerto Competition, and was a winner of the Cincinnati Philharmonia Concerto Competition and National Flute Association Orchestral Audition Competition. Ms. Clayton has performed in Weill Recital Hall at Carnegie Hall and in the Summergarden Concert Series at the Museum of Modern Art, New York City, in Moscow's Rachmaninoff Hall, in Italy's Palazzo dei Congressi, and at the Holder's Season Festival in Barbados. She has collaborated with Julius Rudel, David Zinman, Phillip Moll, Samuel Sanders, David del Tredici, Bernard Rands, Peter Schickele, and numerous student composers. Her principal teachers were Carol Wincenc, Brad Garner, and Michel Debost.

Geralyn Giovannetti, *oboe,* is professor of oboe and chamber music at BYU. A graduate of the University of Western Ontario in her native Canada, she also has a doctor of musical arts degree from the University of Michigan. As a member of the award winning Essex Winds, she performed and studied at the Banff School of Fine Arts and the Norfolk Chamber Music Festival. The quintet has performed in Europe, the United States, and throughout Canada. The EssexWinds has been recorded frequently by the Canadian Broadcasting Corporation and was selected by the Canadian Music Center to record the compact disc *AQuintette@,* which was was nominated for a 1997 Juno Award. Dr. Giovannetti has taught at the Universities of Western Ontario, Windsor, and Michigan. She has performed with the orchestras of London (Canada), Kitchener, Calgary, and Utah, as well as the Canadian Chamber Orchestra. She was principal oboe of the Windsor Symphony Orchestra from 1983–1990.

Program

Wind Quintet No. 1 in E-flat Major — Peter Müller (1791–1877)
- Larghetto—Allegro
- Scherzo—Allegro
- Largetto
- Allegro molto

Woodwind Quintet No. 2 (1977) — Dan Welcher (b. 1948)
- Driven, intense
- Quasi recitando
- Passacaglia

INTERMISSION

Roaring Fork (1993) — Eric Ewazen (b. 1954)
- Whitewater Rapids (Maroon Creek)
- Columbines (Snowmass Lake)
- At The Summit (Buckskin Pass)

David M. Randall, *clarinet,* received a BS degree in music education from BYU, a master's of music from Indiana University, and a doctor of musical arts in clarinet performance and pedagogy from the University of Iowa. He joined the music faculty of Brigham Young University in 1970 as professor of clarinet. Professor Randall has served as the director of the School of Music, a position he came to after serving for four years as associate dean of the College of Fine Arts and Communications. Active as a performer in both clarinet solo and chamber recitals, Dr. Randall has performed and lectured as a faculty member at three Congresses of the International Clarinet Society—London, England; Tallahassee, Florida; and Denver, Colorado. In January of 1990 Professor Randall appeared as soloist with the Orchestra der Schlosshor-Oper Friedrichshafen, Germany, and has, on two different occasions, presented master classes for clarinet teachers in Southern Germany. During the summer of 1990, he toured throughout Germany, Switzerland, Austria, and Yugoslavia as clarinet soloist with the BYU Chamber Orchestra. He has been a member of Orpheus Wind Quintet since coming to the university in 1970. During the summer of 1987 members of the quintet coached chamber music and gave private instrumental instruction for five weeks in three of the major music school in China—Shanghai, Beijing, and Xian. The group performed for the Music Teachers National Convention in New York City. In August of 1997 Orpheus Wind Quintet performed at the International Flute Congress in Chicago.

Christian Smith, *bassoon,* is assistant professor of bassoon at BYU. From 1993–1997 he served as coordinator of Woodwind Studies at Ricks College, where he founded the Ricks College Chamber Winds ensemble and frequently conducted the Symphony and Chamber orchestras. As an orchestral musician Mr. Smith has played under such conductors as Robert Shaw, John Williams, Joseph Silverstein, Maxim Shostakovich, and Keith Lockhart. Likewise, he has performed with the Utah Symphony, Utah Opera, Ballet West orchestra, Toledo Symphony, Ann Arbor Symphony, Flint (Michigan) Symphony, Michigan Chamber Players, Utah Chamber Artists, Colors of the Baroque, Canyon Winds Woodwind Quintet, and Orpheus Wind Quintet. Currently Mr. Smith is principal bassoonist with The Orchestra at Temple Square in Salt Lake City. As a studio musician, he has recorded under the Telarc, Biddulph, and Prima Record labels as well as for numerous film and television scores. Mr. Smith is a doctoral candidate at the University of Michigan where he studied with Richard Beene. Married to pianist/bassoonist Patricia Bonney Smith, they are the parents of six children.

Laurence Lowe, *horn,* is professor of horn at Brigham Young University. He was a prizewinner at the 1996 McMahon International Solo Competition and has established a national reputation as a horn soloist, orchestral player, and teacher. He has been a soloist at five international horn workshops sponsored by the International Horn Society. Mr. Lowe has performed numerous recitals at colleges and universities throughout the United States. A former member of the Utah Symphony, Mr. Lowe is principal horn of The Orchestra at Temple Square in Salt Lake City. Orchestral and chamber music engagements have taken him to Europe, the Far East, Brazil, Mexico, Carnegie Hall, and the Blossom Festival in Cleveland. Mr. Lowe records extensively for motion pictures and television, and can be heard playing principal horn on many current motion pictures and television shows. He recently played solo horn in Mannheim Steamrollers' A Fresh Aire Christmas video. He has recorded his first solo CD, an album of American sonatas for horn and piano available through Tantara Recordings.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Brigham Young University Men's Chorus

Rosalind Hall, *conductor*

with

Jazz Legacy Dixieland Band

Steve Call, *director*

7:30 p.m.
10–11 March 2004
de Jong Concert Hall
Harris Fine Arts Center

Brigham Young University Men's Chorus, one of six choral ensembles at BYU, continues a vibrant and rich tradition of choral singing. The Men's Chrous was founded in 1958 by Dr. Ralph Woodward, who conducted the ensemble until he retired 1984. Under the leadership of Mack Wilberg the chorus grew from an ensemble of 45 to its present membership of 200—the largest collegiate male choral organization in the USA—and is now one of the most popular BYU performing groups on campus and beyond.

Since Dr. Wilberg's appointment to the Mormon Tabernacle Choir in 1999, the chorus has been conducted by Rosalind Hall, whose lively approach to rehearsal and performance has upheld the tradition of polished musical performances in an engaging and entertaining style.

The Men's Chorus performes the great repertoire of all periods for men's voices, as well as hymns, spirituals, folk songs, and popular works. It has released two recordings, *Shout with Glory* and *Awake My Soul* (www.deseretbook.com). The BYU combined choirs latest recording, *The Road Home,* (www.tantararecords.com) which includes many performances by the Men's Chorus, will be available for sale following this performance. The Men's Chorus can also be heard on three BYU holiday concert videos as seen on more than 200 PBS stations.

Rosalind Hall, a native of Wales, UK, came to Utah in 1989 to pursue post-graduate studies in choral conducting at Brigham Young University. Her British training was at London's Royal Academy of Music and Edinburgh and London universities. Before returning to BYU in 1999 as conductor of the BYU Men's Chorus and Concert Choir, she spent seven years at the Waterford School, where she chaired the music department, directed the choral program, and played a key role in developing the Waterford Fine Arts Academy. Renowned for her innovative and vivacious approach to vocal and rehearsal technique, she is a popular clinician on both sides of the Atlantic.

Brigham Young University Jazz Legacy Dixieland Band was recognized as one of three finalists in the International Jazz Educators' Association Collegiate Dixieland Competition and has been a featured performing ensemble at four International Jazz Education Conferences. The band has received grants from the Utah Arts Council to present community concerts throughout Utah and played an extended engagement at Mitsui Greenland, a theme park in Southern Japan. In 1998 by invitation of Senator Orrin Hatch and the Utah Congressional Delegation, the BYU Jazz Legacy Dixieland Band presented a concert at the Kennedy Center for the Performing Arts in Washington, D.C., representing Utah in the Millennium Stage State Days Concert Series.

Steve Call teaches tuba, euphonium, jazz piano, and jazz studies at Brigham Young University. He has been a featured soloist and clinician throughout the U.S. Dr. Call has recorded extensively with the Utah Symphony Orchestra and the Mormon Tabernacle Choir and is principal tubist with the Utah Premiere Brass and the Wintergreen Summer Festival Orchestra of Virginia. His tuba is the musical voice of Tubby the Tuba in Macmillan McGraw-Hill's *Share the Music* series.

PROGRAM

The Armor of God

A Mighty Fortress — Attr. to Martin Luther (1483–1546), Arr. William Heyne

Thou Art God — Lionel Bourne

Thou art the peace of all things calm,
Thou art the place to hide from harm,
Thou art the light that shines in dark,
Thou art the heart's eternal spark,
Thou art the door that's open wide,
Thou art the guest who waits inside,
Thou art the stranger at the door,
Thou art the calling of the poor.
Thou art my Lord and with me still,
Thou art my love, keep me from ill,
Thou art the light, the truth, the way,
Thou art my Savior this very day.

—David Adam

Peter Shirts, *clarinet,* Bryan Catanzaro, *oboe*

Fight the Good Fight — John Gardner (b. 1917)

Two Latin Texts

Daemon irrepit callidus — György Orbán (b. 1947)

The devil sneaks expertly, tempting the honorable heart,
He puts deception amongst praise, song and dance.
Whatever appeal the devil has,
Compared to the heart of Jesus, it is of no worth.

Ubi caritas — Gregorian Chant
Ubi caritas — Mack Wilberg (b. 1955)

Where there is charity and love, God is there,
The love of Christ has gathered us together.
Let us rejoice in him and be glad.

Two Favorite Hymn Arrangements

Redeemer of Israel — Arr. Mack Wilberg
Praise to the Lord — Arr. Mack Wilberg

Sea Fever
Sea Fever

Amy Marcy Beach
(1867–1944)

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheels kick, and the wind's song, and the white sail's shaking,
And the grey mist on the sea's face, and the grey dawn breaking.

I must go down to the seas again, to the call of the running tide
Is a wild call and a clear call that may not be denied,
And all I ask is a windy day, with the white clouds flying,
And the flung spray and the blown spume, and the sea-gull's crying.

I must go down to the seas again to the vagrant gypsy life,
To the gull's way and the whale's way, where the wind's like a whetted knife,
And all I ask is a merry yarn from a laughing fellow rover,
And quiet sleep and a sweet dream, when the long trick's over.

— John Masefield

The Mermaid

British Sea Chanty
Arr. Michael Levi

Oh 'twas on the broad Atlantic, in an equinoctial gale
That a fine young man fell overboard among the shark and whale.
And he went right down so quickly, and so quickly down went he,
That he went out of sight like a streak of light to the bottom of the deep blue sea.

CHORUS
"Rule Britannia, Britannia rules the waves,
and Britons never, never, never shall be
Married to a mermaid at the bottom of the deep blue sea."

Then we set right out so quickly, and we sought to find his corpse,
When he came to the top with a bag in his hand and a most peculiar voice.
"O my comrades and my messmates, Oh don't you weep for me,
For I'm married to a mermaid at the bottom of the deep blue sea"

"In my chest you'll find my earnings, wrapped with a lock of hair,
You may take them if you like and give them to my wife, but pray to take good care.
You may take them to my grandma, saying, "Don't you weep for me,
For I'm married to a mermaid at the bottom of the deep blue sea."

Oh the anchor soon was weighed, and the ship was riding free,
When we went up to our capitan and this we spoke to he,
Then the captain went to shipside, and loudly bellowed he,
"Be as happy as you can with this wife dear man, at the bottom of the deep blue sea."

Americana

Red River Valley — Arr. Miles Ramsay

Kevin Carlin, *harmonica,* Derek Whitney, *guitar*

O Susannah! — Arr. Jonathan Crutchfield

Ed Cain, Shane Larsen, Stephen Griffiths, Stephen Francis,
Scott Riding, Adam Arnesen, Brian Mugleston, *fiddles*
Drew Graham, Gerald Reynolds, Spencer Williams, *cloggers*

INTERMISSION

Royal Garden Blues — Clarence Williams (1895–1965)

Jazz Legacy Dixieland Band

Joshua — Arr. David Wright

Bound to a Star

Choose Something Like a Star — Randall Thompson (1899–1984)

O Star, (the fairest one in sight), we grant your loftiness the right
To some obscurity of cloud – it will do not do to say of night,
Since dark is what brings out your light.
Some mystery becomes the proud,
But to be wholly taciturn in your reserve is not allowed.
Say something to us we can learn by heart, and then again repeat.
Say something! And it says "I burn."
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade,
Use language we can comprehend, tell us what elements you blend,
It gives us strangely little aid but does tell something in the end.
And steadfast as Keats' Eremite, not even moving from its sphere,
It asks a little of us here, it asks of us a certain height.
So when at times the mob is swayed to carry praise or blame too far,
We may choose something like a star to stay our minds on, and be stayed.
—Robert Frost

The Impossible Dream — Mitch Leigh
Arr. Michael Levi

Jungle Rhythm, from Walt Disney's *The Jungle Book* — Arr. Lyle Durland

Jungle Rhythm
Colonel Hathi's March (Elephant Song)
Bare Necessities (Bear Song)
Trust in Me (Python Song)
We're Your Friends (Vulture Song)
I Wanna Be Like You (Monkey Song)
Jungle Rhythm

Greg Von Forrell, *Baloo*
Jonathan Bullough, *King Louie*
Megan Sanborn Jones, *choreographer*

Monkey Dancers:
Kurt Barton, Ryan Bott, Kevin Carlin, Spencer Williams

Jungle Dancers:
Kurt Barton, Ryan Bott, Preston Brown, Kevin Carlin, Jesse Coffman, Kenny Eyring, Joshua Hendryx, Michael Hull, Kyle Leybas, Justin Morgan, Ben Snow, Spencer Williams

Jungle Drummers:
Christopher Coons, Jordan Johnson, Jack Shirts, Jason Wiersdorf

BYU Men's Chorus

Rosalind Hall, *conductor*
Nathan Wright, *assistant conductor*
Jonathan Bowman, *piano*

Colby Rampton, *president*
Marc Fehlberg, *vice president*
Brian Wall, *vice president*
Grant Gardner, *vice president*
Joshua Haynie, *treasurer*
Trent Mikesell, *yearbook*
Drew Graham, *graphic design*
Ryan Hancock, *activities*
Dave Johnson, *outreach*
Enoch Sinclair, *technical support*
Joradan Hum, *task force*
Dave Smith, *public relations*
Andres Amado, *attendance*
Spencer Williams, *dance leader*
Edward Cain, *fiddle leader*

BYU Jazz Legacy Dixieland Band

Steve Call, *director*

George Bailey, *clarinet*
Jonathan Skarda, *clarinet*
Chris Story, *tenor saxophone, clarinet*
Sam Pettit, *trumpet*
Alisha Ard, *trombone*
Kristen Bromley, *banjo, guitar*
Jennie Bangerter, *piano*
Joe Jensen, *tuba*
Tim Fellow, *drums*

BYU Men's Chorus Winter 2004

Tenor I	Tenor II	Baritone	Bass
Ted Berger	Joshua Albrechtsen	Evan Allan	Steve Anderson
Ryan Bott	Charles Allen Jr.	Andres Amado	Dominic Anderson
Kris Boyle	Tyler Baer	Paul Andrus	David Armantrout
Jonathan Bullough	Ryan Bessey	Adam Arnesen	Mark Bailey
Joseph Castleton	Patrick Bowen	Kurt Barton	Daniel Birnel
Aaron Chandler	Jonathan Brimhall	Jeff Bates	Kevin Carlin
Christopher Coons*	Edward Cain	David Beckstead	Bryan Catanzaro
James Crookston	Trevor Call	Brian Bentley	Jesse Coffman
Daniel Dickerson	Matthew Cardwell	Jonathan Boster	Jacob Colvin
Antonio Israel	Benjamin Castleton	Douglas Bowen	Kenneth Eyring
Andrew Graham	Spencer Cawley	Jason Bray	Lance Gibson
Ryan Hancock	Jeffrey Crandall	Kevin Brinkerhoff	Stefan Gordon
Timothy Hansen	Robbie Culp	Joshua Bromley	Kurt Goesch
Will Hatch	Peter Dahlquist	Preston Brown	Stephen Griffiths
Christopher Hathaway	Jacob Davies	Doug Butler	David Halgren
Nicholas Herrick	Albert Eschler	Anthony Criddle	James Halgren
Mark Holdaway	Sterling Funk	Paul Dixon	Daniel Harmon
Bryan Jackson	Todd Groesbeck	Marc Fehlberg	Jacob Hart
Cameron Lee	Christian Hansen	Jens Fonnesbeck	Joshua Haynie
Adam Marchant	Robert Hill	Stephen Francis	Joshua Hendryx
Matthew Martin	Benjamin Hatch	Grant Gardner	Jordan Hull
Peter May	Colby Hawkins	Curtis Goodman	Jensen Aaron
Baptiste Prevot	Nephi Jay Henry	Curtis Hebdon	Benjamin Jensen
Jeff Ribeira	Jonathan Hoose	Christian Heftel	Christopher Jewkes
Christopher Robison	Michael Hull	Jordan Hochstrasser	Jordan Johnsen*
Jacob Rogers	Douglas Marchant	Jordan Holmes	Jaylan Jones
David Segrera	Jeremy Merrill	Todd Horne	David Johnson
Jack Shirts*	Justin Morgan	Aaron Jensen	Christopher Krause
David Smith	David Parkes	Andrew Lee	Jonathan Landon
Stephen Smith	Nathan Petersen	Austin Lewis	Shane Larsen
Richard Snow	Edmund Priddis	Benjamin Lewis	Kyle Leybas
Dean Stonehocker	Colby Rampton	Colin Mann	Robert Marsh
Scott Stonehocker	Enoch Sinclair	Ammon Marshall	Mikesell Trent
Gary Syphus	Mark Skinner	Steven Minert	Reed Olsen*
Sean Tibbitts	Jason Wiersdorff*	Paul Nelson	Aaron Pace
Matthew Tolson	Erik Wiglama	Brian Mugleston	Stephen Pace
Joel Wagstaff	Spencer Williams	Shaun Nelson	Joseph Pawlowski
John Wheeler		Joseph Olson	Michael Perkins
Stephen Werner		John Parker	Matthew Peterson
Bryce Youngquist		Stephen Plowman	Chris Roper
		Gerald Reynolds*	Eric Roundy
		Joshua Rich	Derek Rowe
		Scott Riding	Nathan Rytting
		Dale Rowse	Steven Schmidt
		David Russon	Nathan Scott
		Benjamin Plowman	Shumway Dean
		Nicholas Sherwood	Benjamin Snow
		Peter Shirts	Jason Tiek
		Randy Shurtz	GregVon Forell
		David Smith	AdamWadsworth
		Miles Victors	BrianWall
		Keith Wells	MatthewWallace
		Sean Westover	Joshua Wood
		Derek Whitney	Joshua Zitting
			Daniel Zvirzdin

**percussion*

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

25th Annual BYU Jazz Festival 2004

Celebrating Synthesis' 30th Anniversary

Jazz Legacy Dixieland Band
Steve Call, *director*
11 March 2004, 7:30 p.m., Madsen Recital Hall

Synthesis and the Alumni All-Star Band
Ray Smith, *director*
12 March 2004, 7:30 p.m., de Jong Concert Hall
Sponsored in part by BYU Television

Synthesis and
Gordon Goodwin's Big Phat Band
13 March 2004, 7:30 p.m., de Jong Concert Hall
Sponsored in part by the BYU Performing Arts Series
and the Laycock Center for Creative Collaboration in the Arts

Jazz Legacy Dixieland Band was recognized as one of three finalists in the International Jazz Educators' Association Collegiate Dixieland Competition and has been a featured performing ensemble at four International Jazz Education Conferences. The band has received grants from the Utah Arts Council to present community concerts throughout Utah and played an extended engagement at Mitsui Greenland, a theme park in Southern Japan. In 1998 by invitation of Senator Orrin Hatch and the Utah Congressional Delegation, the BYU Jazz Legacy Dixieland Band presented a concert at the Kennedy Center for the Performing Arts in Washington, D.C., representing Utah in the Millennium Stage State Days Concert Series.

Steve Call teaches tuba, euphonium, jazz piano, and jazz studies at Brigham Young University. He has been a featured soloist and clinician throughout the United States. Dr. Call has recorded extensively with the Utah Symphony Orchestra and the Mormon Tabernacle Choir and is principal tubist with the Utah Premiere Brass and the Wintergreen Summer Festival Orchestra of Virginia. His tuba is the musical voice of Tubby the Tuba in Macmillan McGraw-Hill's *Share the Music* series.

Anita Thomas comes from Sydney, Australia. At a young age she studied guitar, flute, and clarinet. She was accepted into the Sydney Conservatorium of Music High School studying clarinet and piano. During this time she attended music camps where she met some legendary Australian jazz musicians and fell in love with jazz. Together with her bass-playing sister she formed a jazz quartet. She became proficient on various saxophones and the combo performed on TV, radio, and at concerts in the Sydney area. In 1989 Anita completed the associate diploma of jazz studies as an arranging major. She played in the orchestra for the Sydney musical productions of *42 Street* and *Cabaret*. For many years she was an instructor for Pan Pacific Music Camps at both junior and adult camps and in 1996 she became the musical director of the Pan Pacific Jazz Camp. Anita played frequently with virtuoso multi-instrumentalist James Morrison and also in John Morrison's "Swing City" Big Band. She has also recorded for many Australian artists in jazz, pop, and rock and for six years was the co-host of a weekly jazz radio program in Sydney. Since 1994 Anita has her own jazz group that plays at festivals and concerts throughout Australia. The band recorded a CD in 1998 and a second in 2001. Soon after Anita and her husband relocated to the greater Los Angeles area. In Southern California Anita has played all kinds of jazz from New Orleans to Bop and beyond. She is a regular with the Reynolds Brothers Rhythm Rascals, Baldy Mountain Swing, and Hal's Angels. She has also worked with the Golden Eagle Jazz Band, Bobby Gordon Sextet, Café Borrone All Stars, Tim Davies Big Band and the Clayton-Hamilton Jazz Orchestra. Besides her considerable talents as a reed player and arranger, Anita is a terrific vocalist, acoustic rhythm guitarist, and bassist.

11 March 2004

PROGRAM

Jazz Legacy Dixieland Band
Steve Call, *director*
with Guest Artist Anita Thomas

Bourbon Street Parade	Paul Barbarin (1899–1969)
Weary Blues	Traditional
Joe Avery	Traditional
Wolverine Blues	Jelly Roll Morton (1890–1941)
Livery Stable Blues	Original Dixieland Jass Band (c. 1917)
Blue Horizon	Sydney Bechet (1897–1959)
Royal Garden Blues	Clarence Williams (1893–1965)
Basin Street Blues	Clarence Williams
Just a Closer Walk with Thee	Traditional
Irish Black Bottom	Louis Armstrong (1902–1971)
High Society	Traditional Arr. Alphonse Picou (1878–1961)
Tin Roof Blues	New Orleans Rhythm Kings (c. 1923)

Jonathan Skarta, *clarinet*
Tyler Jensen, *clarinet and saxophone*
Daniel Henderson, *trumpet and vocals*
Alisha Ard, *trombone and vocals*
Kristen Bromley, *banjo and guitar*
Jennie Bangerter, *piano*
Tim Fellow, *drums*

Synthesis

Ray Smith, *director*

Saxophone	Trumpet	Trombone	Rhythm
Neesha Nelson	Daniel Henderson	Alisha Ard	Brian Hall, *piano*
Skyler Murray	BJ Cox	Steve Hunter	Kristen Bromley, *guitar*
Ryan Lillywhite	Jeff Tate	JD Lindsay	Regan Brough, *bass*
Chad Osterniller	Sam Pettit	Nate Seamons	Kevin Meyer, *drums*
Isaac Christensen	Dorian Kinder	Richard Stacey	
Philip Nelson			

Synthesis All-Star Alumni Band

Ray Smith, *director*

Lyle Durland, *guest director*

Saxophone	Trumpet	Trombone	Rhythm
David Halliday	Adam Lambert	Brian Hofheins	Steve Erickson, *piano*
Marcus Hutchins	Evan Bateman	Louis Campbell	Rich Dixon, *guitar*
Michael Vance	Scott Acton	Mike Bennett	Jeff Campbell, *bass*
Tevis Laukat	Bob Taylor	John Hines	Jay Lawrence, *drums*
Gaylen Smith	Nathan Botts	Tyler Kay	

Synthesis is a musical melding of some of the finest young musicians at Brigham Young University. Drawing freely from the various styles of contemporary Afro-American music, the ensemble has become known for versatility, spontaneity, and creativity in performance. The very word Synthesis has become synonymous with excellence. The ensemble has had the toured Japan, China, Scandinavia, the former Soviet Union, eastern Europe, and western Europe (three times) as well as numerous performances in many areas of the United States. In 1998 Synthesis returned to Finland for the Pori Festival and then blazed new trails into Siberia where no American jazz big bands have previously toured.

In the summer of 2000 Synthesis toured six countries in western Europe performing at the World Expo in Hanover, Germany, a third engagement at the famed Montreux Jazz Festival, and the famous Umbria Jazz Festival in Perugia, Italy. In 2001 the ensemble became the Harry James Orchestra for a week playing big band music aboard the Queen Elizabeth 2 from New York to London. Other significant honors garnered by the ensemble over the years include sharing the Big Band Night at the Montreux International Jazz Festival in Switzerland with the Gerry Mulligan New York Big Band (1988); performances at the North Sea Jazz Festival in Holland, the Anitbes Jazz Festival in the French Riviera, the Pori International Jazz Festival in Finland, the Kongsberg Jazz Festival in Norway, the Lysekil Jazz Festival in Sweden, the Riga Jazz Festival in Latvia, and the Parnu Jazz Festival in Estonia; and performances at the national conventions of the National Association of Jazz Educators (1986) and the Music Teachers National Association (1988) and the international convention of the International Association of Jazz Educators (1995, 1999, 2002). Awards received by Synthesis include First Place at both the Pacific Coast Collegiate Jazz Festival in Berkeley, California, and the Lionel Hampton Jazz Festival in Moscow, Idaho; expenses-paid winner of the NAJE-Disneyworld Jazz Festival with performances at the EPCOT Center in Orlando, Florida; and finalist at Musicfest U.S.A. in Chicago, Illinois, sponsored by *downbeat* Magazine (1988). This summer Synthesis will perform for two weeks in Nauvoo.

Ray Smith is one of those relatively rare individuals who excels as a performer and as a teacher. Currently he is his 22nd year of directing Synthesis and serving as professor of saxophone at BYU. As a performer Dr. Smith is equally at home in either classical or jazz-related styles and is adept in flute, oboe, clarinet, bassoon, and saxophone. He also performs and records frequently on the Yamaha WX7 Midi Electronic Wind Instrument and the recorders, pennywhistles, and other ethnic flutes. He has been a mainstay in the Utah recording industry for many years and he has over 150 CD credits. He has recorded on many film scores and television themes including *Good Morning America*, *The Today Show, The Sandlot, The Swan Princess,* and the theme for KBYU-TV. His classical saxophone CD, *Tableaux de Provence*, has received critical acclaim, as have the Q'd up CDs: *Q'd up* and *SQ'd Horizons*. He has performed periodically with the Utah Symphony and the Mormon Tabernacle Choir and is a regular with the Utah Saxophone Quartet and Q'd up, the BYU faculty jazz quintet. In 1998 Smith was the recipient of the Voice of Jazz Award for the State of Utah.

12 March 2004

PROGRAM

Synthesis
Ray Smith, *director*

Sugar	Stanley Turrentine Bob Florence
Russian Lullaby (Alvino Rey)	Irving Berlin Arr. Billy May
One O'Clock Jump (Les Brown)	Count Basie Arr. Frank Comstock
Bembe	Lyle Durland
Lament	J. J. Johnson Arr. Mike Tomaro
And the Melody Still Lingers On (A Night in Tunisia)	Dizzy Gillespie Arr. Chaka Khan and Arif Mardin
Blues and the Abscessed Tooth	Matt Catingub

INTERMISSION

Synthesis All-Star Alumni Band
Ray Smith, *director*
Lyle Durland, *guest director*

Lady . . .	Eugene Thorne
Time after Time	Jule Styne Arr. Don Schamber
Time Flies	Lyle Durland
Young and Foolish	Albert Hague Arr. Frank Mantooth
More Blues and the Abscessed Tooth	Matt Catingub
Things to Come	Dizzy Gillespie Arr. Ray Fuller

Tonight's concert is being taped for future broadcast by BYU Television

History of Synthesis. In 1968 the BYU Jazz Ensemble entered the catalog as a course offering in the Department of Music. The ensemble was shepherded into the curriculum by K. Newell Dayley and Bob Campbell. Previous to this there were many swing bands and dance bands on the campus such as *The Y's Men* and the *Gary Madsen Dance Orchestra,* but these ensembles were not part of the university curriculum. After a short time Bob Campbell left BYU and Dr. Dayley carried on the program. In 1973 the name of the ensemble was changed to *Synthesis* which was intended to connote the ensemble's interest in music from a breadth of styles including jazz and swing music but extending to Latin, gospel, rhythm and blues, rock and fusion styles. The ensemble was under the direction of Dr. Dayley until the fall of 1982 when Dr. Ray Smith took over the reins. The ensemble has accomplished much in behalf of the university and The Church of Jesus Christ of Latter-day Saints over the last 30 years. Tonight alumni gathered from Synthesis' 30 years of history will perform in a first ever all-star aggregation. The pieces to be performed tonight are highlights selected from the discography of *Synthesis* albums recorded over the years from 1977 to 2001.

Synthesis Discography

Synthesis	1977	*Live at Montreux '88*	1988
Synthesis II	1981	*Eye of the Hurricane*	1993
Synthesis in Orbit	1982	*Time After Time*	1995
Distinctly Definitive	1984	*Live at Montreux 1996*	1996
Shapin' Up	1985	*The Jazz Banquet*	1997
'86 and '87	1987	*Time Flies: The Best of Synthesis*	2003

K. Newell Dayley is professor of music, associate academic vice president, chair of the board of directors of the Barlow Endowment for Music Composition at Brigham Young University, and a member of the board of directors of the Utah Arts Council. Joining the BYU faculty in 1968, he has taught trumpet, music theory, orchestration, film scoring, and music business; served as a conductor of the Symphonic Band, Wind Symphony, and Symphony Orchestra; and was originator and director of the award-winning jazz ensemble Synthesis. Dr. Dayley has also served in a number of administrative assignments, including dean of the College of Fine Arts and Communications, chair of the Department of Music, associate dean of the College of Fine Arts and Communications, associate dean of General Education and Honors, and has received numerous awards and commendations for his work as a composer, teacher, and arts administrator.

As a performer on the trumpet Dr. Dayley has been a member of the Utah Symphony, a soloist with the Mormon Tabernacle Choir, and a member of ensembles such as the Brassworks Quintet. As a composer he is best known for a number of sacred songs and hymns, including "Lord, I Would Follow Thee," "I Feel My Savior's Love," and "Faith in Every Footstep," that are widely used in The Church of Jesus Christ of Latter-day Saints. He has also composed a number of large-scale works, including an oratorio, *Immanuel*, for chorus, soloists and orchestra that was commissioned and premiered by BYU–Idaho, and *Lion of the Lord*, for chorus, narrator, and wind ensemble commissioned and premiered by Brigham Young University in commemoration of the bicentennial of the birth of Brigham Young.

To learn more about Synthesis visit
http://synthesis.byu.edu
www.tantararecords.com

To dontate to the K. Newell Dayley Synthesis Scholarship Fund
please call (801) 422-3391 or visit the Synthesis website.

13 March 2004

PROGRAM

Synthesis
Ray Smith, *director*

Blues and the Abscessed Tooth	Arr. Matt Catingub
And the Melody Still Lingers On (A Night in Tunisia)	Dizzy Gillespie Arr. Chaka Khan and Arif Mardin
Footprints	Wayne Shorter Arr. Matt Harris
Only You	Bob Florence
Epistrophy	Thelonious Monk Arr. John Fedchock
Bembe	Lyle Durland

INTERMISSION
and Jazz Festival Awards

Gordon Goodwin's Big Phat Band

All pieces are by Gordon Goodwin

Tonight's program to be selected from the following:

High Maintenance
Samba Del Gringo
The Quiet Corner
Count Bubba's Revenge
So Close and Yet So Far
Mozart's 40th Symphony in G Minor
A Game of Inches
An American Elegy
Thad Said No
Hunting Wabbits
Horn of Puente
Swingin' for the Fences
Cherokee
The Jazz Police
The Heat of the Moment
What Sammy Said
Back in the Day
I Remember

Saxophone
Gordon Goodwin
Eric Marienthal
Glen Berger
Brian Scanlon
Jeff Driskill
Jay Mason

Trumpet
Wayne Bergeron
Dan Fornero
Bob Summers
Dan Savant

Trombone
Andy Martin
David Ryan
Charlie Morillas
Craig Ware

Rhythm
Gordon Goodwin, *piano*
Grant Geissman, *guitar*
Richard Shaw, *bass*
Bernie Dresel, *drums*

Gordon Goodwin. As a three time Emmy Award winner and a multi-Grammy nominee, you would think that Goodwin had fulfilled his dreams and achieved all of his goals. But, that isn't the case—not by a long shot. As composer/arranger he has just finished his second album *XXL,* recently released 23 September 2003, receiving three Grammy nominations for Best Large Jazz Ensemble Album, Best Instrumental Composition ("Hunting Wabbits") and Best Instrumental Arrangement with Vocals ("Comes Love" with Brian McKnight and Take 6).

It all started at the tender age of five, Gordon Goodwin began composing from the music he heard in his head. Not just snippets or melody lines, but whole compositions from beginning to end. He wrote his first big band chart, "Hang Loose," at the age of 13. This almost preternatural talent made him stand out in the jazz world and brought Goodwin to the attention of music supervisors and producers.

Working within the television and film industry, Goodwin's writing has garnered him three Emmy awards and a pair of Grammy nominations. His cinematic scoring and orchestration craft can be heard on such films as *Bad Boys II, The Majestic, Con Air, Gone in 60 Seconds, Enemy of the State, Remember the Titans, Star Trek Nemesis, Armageddon,* and the classic cult film *Attack of the Killer Tomatoes.*

Throughout his career Gordon Goodwin has built a larger-than-life reputation for his composing, arranging, and musical instrumentation skills. Christina Aguilera, Quincy Jones, Mel Torme, David Foster, Toni Braxton, Ray Charles, Sarah Vaughn, Brian McKnight, and Johnny Mathis are just a few of the artists he has written for, recorded and performed with. Goodwin has conducted with world-renowned symphony orchestras in Atlanta, Dallas, Utah, Seattle, Toronto, and London.

Goodwin combines all of these talents as leader of L.A.'s most exciting big band jazz ensemble, Gordon Goodwin's Big Phat Band. Established in 2000, the band's debut record, *Swingin' for the Fences*, (Silverline Records) made history as the first commercially available DVD audio title ever released and the first DVD audio title to receive two Grammy nominations.

Building on the tremendous success of their first album, Gordon and the boys went back into the studio and raised the ante (along with the roof). *XXL* is an exciting blend of jazz styles that stretches the boundaries of the big band genre. Along with his usual stable of L.A.'s finest musicians (including Eric Marienthal, Wayne Bergeron, Andy Martin, Bob Summers, Luis Conte, Bernie Dresel, and Carl Verheyen), this album features both legendary and contemporary guest artists. R&B great Brian McKnight teams up with vocal group Take 6 on the 1930's classic, "Comes Love," legendary crooner Johnny Mathis provides a knockout performance of "Let the Good Times Roll," and Take 6 takes the lead on Goodwin's arrangement of "It's All Right with Me." Jazz greats Eddie Daniels, Michael Brecker, and Peter Erskine are also guest soloists on the record. The bold arrangements coupled with memory-evoking yet modern music are heart stopping.

Sold out L.A. area performances by Gordon Goodwin's Big Phat Band are testimony to the genius of Goodwin's music and have earned the group high critical acclaim and praise: "The Big Phat Band has established itself as one of the Southland's most craftsman-like hard-swinging large jazz ensembles, galvanized by Goodwin's witty and insightful arrangements and compositions"—Don Heckman, *Los Angeles Times.*

We appreciate the support and awards that have been donated by
Summerhays Music Company
Bert Murdock Music Company

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jennie Litster
Soprano

Senior Recital

Student of
Lawrence P. Vincent

Assisted by
Willem van Schalkwyk, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
12 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 111

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

If you must leave during the performance, please wait for applause to do so.

Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

Thank you for not bringing babies or children too young to enjoy this concert.

Program

Exsultate, jubilate, K. 165 — Wolfgang Amadeus Mozart (1756–1791)
- Exsultate, jubilate
- Alleluja

Schlummerlied — Luise Greger (1862–1944)

Wiegenlied — Richard Strauss (1864–1949)

Die ihr schwebet — Hugo Wolf (1860–1903)

From *Rigoletto* — Giuseppe Verdi (1813–1901)
- Caro nome
- Tutte le feste . . .

Assisted by Raymey Walther, *baritone*

INTERMISSION

Bachianas Brasileiras No. 5 — Heitor Villa-Lobos (1887–1959)
- Aria: Cantilena (1938)
- Dansa: Martelo (1945)

Victoria McMurray, *conductor*
Scott Lesser, Katie Anderson, Andrew Clement, Harmony Higgs, Sharon Meilstrup, Rachel Harlos, Stephen Fairbanks, Randy Slade, Seth Castleton, Adam Crandell, *cello*

Claire de lune — Gabriel Fauré (1845–1924)

Claire de lune — Claude Debussy (1862–1918)

Quando m'en vo', from *La bohème* — Giacomo Puccini (1858–1924)

Hello! Oh, Jessica, it's you, from *The Telephone* — Gian Carlo Menotti (b. 1911)

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jennifer Bay Gibbons
Piano

Sophomore Recital

Student of
Scott Holden

Assisted by
Megan Mueller, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
12 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 112

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Program

Sonata in C Major, Hob. XVI:50 — Franz Joseph Haydn (1732–1809)
- Allegro
- Adagio
- Allegro molto

Arabeske, op. 18 — Robert Schumann (1810–1856)
Novellette in F Major, op. 21, no. 1

Concerto No. 2 in G Minor, op. 22 — Camille Saint-Saëns
- Presto

Pavane pour une infante défunte — Maurice Ravel (1875–1937)
J'eaux d'Eau

Etude-tableaux in D Major, op. 39, no. 9 — Serge Rachmaninoff (1873–1943)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Elizabeth Vélez Urie
Flute

Senior Recital

Student of
April Clayton

Assisted by
Laurisa Cope, *piano*
Lawrence Green, *guitar*

Required for
Bachelor of Music Degree
with Emphasis in Performance

4:00 p.m.
13 March 2004
Auditorium
Museum of Art
2003–2004 Series No. 113

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Entr'acte	Jacques Ibert (1890–1962)
Bordel-1900, from *Histoire du Tango*	Astor Piazzolla (1921–1992)
Españoleta y Fanfare de la Caballería de Nápoles, from *Fantasia para un gentilhombre*	Joaquín Rodrigo (1901–1999) Arr. James Galway
Waltz, from *Suite of Three Pieces*, op. 116	Benjamin Godard (1849–1895)

INTERMISSION

Sonata in F Major Adagio Allegro Vivace	Franz Benda (1709–1786)
Fantaisie Brillante	François Borne (1840–1920)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Saxophone Chamber Night

7:30 p.m.
16 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 116

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Thank you for not bringing babies or children too young to enjoy this concert.

Program

Quartet in B-flat Major, K. 458 — Wolfgang Amadeus Mozart (1756–1791), Arr. Storey

In Humility, Our Savior — Rowland H. Prichard (1811–1887), Arr. Wilkins

Quartet, op. 33, no. 2, "The Joke" — Joseph Haydn (1732–1809), Arr. Reid

Seven Saxophonian Dances — Paul Harvey (b. 1935)
I.
IV.
III.

Something Doing — Scott Joplin (1882–1915), Scott Hayden, Arr. Gee

Chris Storey, *soprano saxophone*
Steve Tobian, *alto saxophone*
Blake Wilkins, *tenor saxophone*
Rachelle Reid, *baritone saxophone*

Quartet, op. 17, no. 6 — Johann Christoph Friedrich Bach (1732–1795), Arr. Cunningham
I.
II.
III.

Grave et Presto — Jean Rivier (1896–1987)

O, Divine Redeemer — Charles Gounod (1818–1893), Arr. Brown

Quartet for Saxophones — Jacobo Fisher (1896–1978)

Megan Fisher, *soprano saxophone*
Skyler Murray, *alto saxophone*
Brian Reschke, *tenor saxophone*
Randall Brown, *baritone saxophone*

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Women's Chorus

Victoria McMurray, *conductor*
Timothy Workman, *assistant conductor*

Assisted by
Julia Ware, *piano*
Sarah Astle, *piano*
Holly Little, *organ*

7:30 p.m.
17 March 2004
de Jong Concert Hall
Harris Fine Arts Center
2003–2004 Series No. 115

Program

Behold Thy Handmaiden

Virgines prudentes — Jacob Handl (1550–1591)

Maidens wise, take up your lamps
Behold the bridegroom comes, go out to meet him
Praise the Lord
In the middle of the night a loud cry was made
Behold the bridegroom comes, go out to meet him
Praise the Lord

O pulcre facies — Hildegard von Bingen (1098–1179) (Freely transcribed)

O you beautiful faces beholding god
blessed maidens
how noble you are
you in whom the King pondered himself
when He designed all heavenly fairness in you

Sancta Maria — Knut Nystedt (b. 1915)

Holy Mary
Hasten to help the unfortunate,
Helping the weak, refreshing the tearful:
I importune you for my people
I stand as surety for their inheritance
I intervene for the world of women devoted to you:
All of them feel of your helpfulness
Whoever observes your sacred charm.

Behold Thy Handmaiden — James Prigmore (b. 1945)

Behold the handmaid of the lord;
be it unto me according to thy word.
—Luke 1:38

An Eclectic Missa Brevis

Kyrie, from Missa St. Aloyssii — Johann Michael Haydn (1737–1806)

Lord have mercy; Christ, have mercy

Gloria, from *Mass No. 6* — Gyorgy Orban (b. 1947)

Glory to God in the highest.
And on earth peace to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee according to thy great glory.
Lord God, Heavenly King, God the Father almighty.
Lord Jesus Christ, the only begotten Son.
With the Holy Spirit in the glory of God the Father.
Amen.

Sanctus, from *Mass for Three Voices* — William Byrd (1543–1623)

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Agnus Dei, from *Messe Basse* — Gabriel Faure (1845–1924)

Larmb of God
who takest away the sins of the world,
have mercy upon us; grant us peace.

INTERMISSION

Very Wonderful Vaughan Williams

Fain Would I Change That Note — Ralph Vaughan Williams (1872–1958)
Sigh No More Ladies

Our Daley Supply

If Ye Love Me — Eleanor Daley (b. 1952)
What Sweeter Music
The Gate of the Year

Women on the Plains

Old Grandma — Canadian Folk Songs
Away, Far Down the River — Arr. Alice Parker
Punching the Dough

Soprano I	Soprano II	Alto I	Alto II
Katherine Allen	Brittny Adlish	Paige Alldredge	Amanda Allred
Sarah Astle	Jill Allphin	Jennifer Anderson	Lynn Anderson
Amanda Bailey	Katie Anderton	Tiffany Bohne	Sara Archer
Emily Beesley	Saralyn Benson	Connie Boyer	Claire Bangerter
Rebekah Bockholt	Kristen Berrett	Brynn Burke	Jill Beck
Whitney Cole	Emily Bingham	Elizabeth Coone	Rachel Beckstead
Elizabeth Dunn	Bonnie Boyd	Heidi Dominguez	Michelle Brady
Emily Esplin	Andrea Brassfield	Brianne Emry	Beth Bruton
Jana Fletcher	Kathryn Breitenstein	Jessica Fallon	Holly Buell
Ashlee Giullian	Meghan Bush	Laura Ford	Lindsey Challis
Jennifer Hansen	Rachel Call	Tiffany Goodwin	Kindra Clemence
Ashley Hofer	Carolyn Carr	Tanya Graziano	Laura Daley
Kristin Jensen	Kathryn Doshier	Emily Harris	Serena Dayley
Megan Jensen	Shannon Eyre	Emily Higginson	Aubri Erbe
Melodie Lyon	Kira Farnsworth	Kelly Hill	Annalise Farmer
Hillary McLean	Rachel Galli	Rachel Hill	Brianna French
Hillary Neubert	Kalli Hansen	Sarah Hogge	Nicole Giauque
Heather Nitta	Christy Holt	Megan Johnston	Susan Hall
Eila Olsen	Emily Hoggard	Emily Jones	Maggie Hansen
Cara Russon	Berlin Kowallis	Geneen Kartchener	Heather Harrison
Alison Shepardson	Taran Mellor	Abigail Keepman	Katie Houston
Jessica Smith	Laura Monson	Emily Kinghorn	Tara Hughes
Cadence Tuttle	Angela Nelson	Erin Lindsley	Heather Johnson
Rebecca Warthen	Lindsay Ott	Ariana Leinbach	Jessica Kenner
Samantha Williams	Angela Permann	Tiffany Martinez	Melissa Kimball
	Emily Petersen	Shaliese McKinney	Bridget Layton
	Elizabeth Polay	Sharon Meilstrup	Leslie Leatham
	Emily Proctor	Jenny Merrell	Bethany Lowe
	Kelsey Roth	Jeanette Moody	Brittany Marinos
	Mary Sanders	Eliza Nevin	Marci McIntosh
	Amy Seiter	Alicia Packer	Danielle Nye
	Bethany Simonsen	Andrea Quinn	Sara Olsen
	Nadine Smith	Mackenzie Purles	Emily Ouellet
	Nancy Steele	Joanna Reynolds	Amber Poole
	Jaime Toiaivao	Laren Riedler	Lana Raymond
	Jessica Waite	Liesl Russell	Karen Redmon
	JaRele Winn	Crystal Smith	Delsa Slaugh
		Melissa Smith	Chelsea Smith
		Stacey Smith	Torrey Smith
		Katherine Spilsbury	Melanie Stevens
		Amy Stevenson	Emily Stout
		Melissa Thorne	Rachel Tate
		Katharine White	Cara Thomas
		Michelle Whipple	Laura Thomas
			Jana Thompson
			Jennifer Tillman
			Natalie Turley
			Julie Volk
			Julia Ware
			Jenna Welch
			Jennifer West
			Eva Wilcox
			Natalie Wolthuis
			Michelle Yorgason

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Scott Thomas Lesser
Cello

Junior Recital

Student of
Julie Bevan Reed

Assisted by
Willem von Schalkwyk, *piano*

Required for
Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
17 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 117

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Sonata in A Minor for Violoncello and Piano, op. 81 — Nikolai Iakovlovich Miaskovsky (1881–1950)

- Allegro moderato
- Andante cantabile
- Allegro con spirito

Bol'shoi Duet for Violoncello and Piano, "Grand Duet" (1959) — Galiina Ivanovna Ustvolskaya (b. 1919)

I. ▫ = 276
II. ▫ = 120
III. ▫ = 116
IV. ▫ = 160
V. ▫ = 112

Variations on a Rococo Theme, op. 33 — Pyotr Il'yich Tchaikovsky (1840–1893)

- Introduction and Theme—Moderato semplice
- Tempo del Tema
- Tempo del Tema
- Andante sostenuto
- Andante grazioso
- Allegro moderato
- Cadenza
- Andante
- Allegro vivo

www.byu.edu/fhac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Brass Chamber Night
Brass Trio and Quintets

7:30 p.m.
17 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 114

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Program

The Earle at Oxford's March — William Byrd (1543–1623), Arr. Keith Snell

When the Saint's Go Marching In — Traditional Hymn, Arr. Keith Snell

Seretta Hart, *trumpet*
Josh Paul, *trumpet*
Michael Simmons, *horn*
Joe Hansen, *trombone*
John-David McElderry, *bass trombone*

Quintet — Malcolm Arnold (b. 1921)
- Chaconne
- Allegro vivace

Nathan Galloway, *trumpet*
Jason Bergman, *trumpet*
Mariah Stringer, *horn*
Alisha Ard, *trombone*
Joseph Jenson, *tuba*

Trio in E-flat for Piano, Viola, and Horn — Johannes Brahms (1837–1897)
- Allegro con brio

Rob Davis, *horn*
Emily Price, *viola*
Brandon Mathews, *piano*

Bess, You Is My Woman Now — George Gershwin (1898–1937), Arr. Lube/CCB

Scherzo and Lied — Ludwig Maurer (1789–1878)

Seretta Hart, *trumpet*
Josh Paul, *trumpet*
Michael Simmons, *horn*
Joe Hansen, *trombone*
John-David McElderry, *bass trombone*

Frost Fire — Eric Ewazen (b. 1954)
- Bright and Fast
- Tense and Dramatic

Nathan Galloway, *trumpet*
Jason Bergman, *trumpet*
Mariah Stringer, *horn*
Alisha Ard, *trombone*
Joseph Jenson, *tuba*

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Kelly Newbold
Soprano

Senior Recital

Student of
Clayne Robison

Assisted by
Jeff Pew, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
18 March 2004
Auditorium
Maeser Building
2003–2004 Series No. 118

Program

Và godendo	George Frideric Handel (1685–1759)
Lasciatemi morire	Claudio Monteverdi (1568–1643)

Mädchenlied	Johannes Brahms (1833–1897)
Der Gärtner	Hugo Wolf (1860–1903)
Ach ich fühl's, from *Die Zauberflöte*	Wolfgang Amadeus Mozart (1756–1791)

From *Le nozze di Figaro* — Wolfgang Amadeus Mozart

Venite inginocchiatevi
Sull' aria

Assisted by Lonna Joy Smoot, *soprano*
Rachel Cox, *soprano*

INTERMISSION

Si mes vers avaient des ailes	Reynaldo Hahn (1874–1947)
Hymne au soleil, from *Les chansons de Miarka*	Alexandre Georges (1850–1938)
A gatinha parda	Heitor Villa-Lobos (1887–1959)
На заре ты ее не буди	А. Варламов
Mo li hua	Traditional Chinese Folk Song
Monica's Waltz, from *The Medium*	Gian Carlo Menotti (b. 1911)
Guide Me to Thee	Arr. Robert Lee Rowberry
To Christ Crucified	David Fletcher (b. 1958)
All Creatures of Our God and King	Arr. David Fletcher
I Love All Graceful Things	Eric H. Thiman (1900–1975)
Let My Song Fill Your Heart	Ernest Charles (1895–1984)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Folk Music Ensemble

Traditional and Contemporary Celtic and World Music

Mark Geslison, *director*

7:30 p.m.
18 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 119

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Folk Music Ensemble will perform on Saturday, April 10 in the BYU Conference Center Auditorium, Harman Building at 4:00 p.m. and 7:30 p.m. Admission is free.

Program

Celtic Medley — Traditional Irish
Swallowtail Jig
Mason's Apron

The Cobbler's Daughter — Traditional Scottish

El Cumbanchero — Traditional Cuban

World Music Ensemble

Limerock — Traditional Irish

Calliope House — Traditional Scottish
Cowboy Jig

Irish Air — Traditional Irish

Duo

Music for a Found Harmonium — Traditional English
Old Man Time
Hunting the Hare

Quintet

12th Street Rag — Euday L. Bowman (1887–1949)

Duo

The Shakin's o' the Pocky — Traditional Shetland Islands

Trio

Mrs. Jamieson's Favourite — Traditional Scottish/American
Listen to the Mockingbird

Duo

Mouth of the Tobique — Traditional Scottish/Irish

B Minor — Traditional Cape Breton

Black and White Rag — George Botsford (1874–1949)

The Night Pat Murphy Died — Traditional Irish

Celtic Quintet and World Music Ensemble

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Danielle Jean Jensen
Oboe

Junior Recital

Student of
Geralyn Giovannetti

Assisted by
Sherrie Boren, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

4:30 p.m.
19 March 2004
Auditorium
Museum of Art
2003–2004 Series No. 121

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Sonata in G Minor, Wotq 135
Adagio
Allegro
Vivace

Carl Philipp Emanuel Bach
(1714–1788)

Three Miniatures
Chansonette
Orientale
A La Campagne

Hamilton Harty
(1879–1941)

INTERMISSION

Concerto in C Major, K. 314
Allegro aperto
Adagio non troppo
Rondo—Allegretto

Wolfgang Amadeus Mozart
(1756–1791)

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jazz Ensemble
Jay Lawrence, *director*

7:30 p.m.
19 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No.120

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

The program will be chosen from the following selections

Let's Eat Cactus	Gordon Goodwin
Love	Cole Porter
Schlep It Up	Rob McConnell
Shiny Stockings	Basie/Nestico
Slo-Funk	Bob Mintzer
One O' Clock Jump	Basie/Sebesky
Samba Foo Foo	Gordon Goodwin
Wide Open Spaces	Bob Florence
Sandunga	Sandoval/Calle
Chelsea Bridge	Strayhorn/Nestico
Be Bop Charlie	Bob Florence

Randy Brown	Alto Sax I	Michael Harris	Trombone I
Scott Elmer	Alto Sax II	Alan Vaughn	Trombone II
Michael Tobian	Tenor Sax I	Jeff King	Trombone III
Chris Storey	TenorSax II	Brandon Wilson	BassTrombone
Brian Reschke	Baritone Sax	Jay Matthew Butler	Piano
Shawn Bennion	Trumpet I/ Lead	Jesse M. Cosby	Guitar
Joe Nibley	Trumpet II/ Lead	Mike Emswiler	Bass
Eric Harrison Paul	Trumpet III/ Lead	Aric Farnsworth	Drum
Andrew Methvin	TrumpetIV/ Lead		

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BYU Chamber Orchestra

Kory Katseanes, *conductor*

7:30 p.m.
19 March 2004
de Jong Concert Hall
Harris Fine Arts Center
2003–2004 Series No.122

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Overture to *A Midsummernight's Dream* — Felix Mendelssohn (1809–1847)

Dallin Hansen, *graduate student conductor*

Suite from *Pulcinella* — Igor Stravinsky (1882–1971)

- Sinfonia (Overture)
- Serenata
- Scherzino – Allegro – Andantino
- Tarantella
- Toccata
- Gavotta con due variazioni
- Vivo
- Minuetto – Finale

INTERMISSION

Czech Suite, op. 39 — Antonín Dvořák (1841–1904)

- Preludium (Pastorale)
- Polka
- Sousedská (Minuetto)
- Romance (Romanza)
- Finale (Furiant)

La boef sur le toit — Darius Milhaud (1892–1974)

BYU Chamber Orchestra Winter 2004

Violin I
Kristen LaRiviere
Heather Rust
Suzi Luscher
Tamra Rhodes
Ashley Kunz
Robert Landes
Ben Chan
Fidel Perez
Dallin Hansen

Violin II
Sara Adams
Sarah Black
Mindy Davis
Katrina Feller
Carrie Rosevear
Sarah Johansen
Erin Swenson
Megan Zabriskie

Viola
Leslie Richards
Jessica Ekstrom
Carrie Maxwell
Andrew Snow
Brian Clement
Annelise Hatch

Cello
Scott Lesser
Harmony Higgs
Adam Crandall
Sharon Meilstrup
Katie Anderson
Andrew Clement

Bass
Dennis Contreras
Trevor Reed
Liz Rhodes

Flute
Margaret Bennett
Emily Outhier

Oboe
Jessica Schiffman
Maria Jensen

Clarinet
Andrea Davis
Rachel Jones

Bassoon
Michele Bowen
Kent Otis

Horn
Mariah Stringer
Rob Davis
Madeline Marble

Trumpet
Seretta Hart
Jason Bergman

Trombone
Alisha Ard

Tympani
Darren Bastian

MAHLER: Symphony No.2, "Resurrection"
with BYU's combined choirs and orchestra
Friday and Saturday, April 9 and 10, 7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Harp Ensemble

ShruDeLi Ownbey, *director*
Maria W. Phippen, *assistant director*

Assisted by
Kandis Bender, *percussion*
Rachel Cox, *soprano*
Eric Hart, *tenor*
Scott Seaman, *baritone*
Holly Little, *organ*

7:30 p.m.
20 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 123

Program

The Cascades — Scott Joplin (1868–1917)

Carolyn Berg, Malerie Bates, Alicia Duncan,
Megan Jones, Cathryn Knoles, Alissa Smith

J'ai Descendu dans Mon Jardin
Une Souris Verte — Désiré Emile Inghelbrecht (1747–1790)

Kristen Bylund, Marybeth Lathen, Viddy Harris,
Melissa Woodward, Joanna Pacem, Brittany Scott

En Rament — Francis Thome (b. 1922)

Deep River Interlude, op. 27 — Marcel Grandjany (1891–1975)

Amy Hyatt, Sarah Chamberlin, Carolyn Lund,
Ashley Hofer, Kimberly Isom, Gwen Weixler

Moonlight Sonata
Adagio Sostenuto — Ludwig van Beethoven (1770–1827)
Arr. K. Attl

Sherry Hoffman, Kate Sonne, Stephanie Sonntag,
Micci Sumsian, Becki Tew, Maryann Wahlstrom

Impromptu Caprice — Gabriel Pierné (1863–1957)

Alicia Duncan

Violin Sonata No. 3
Largo — Johann Sebastian Bach (1685–1757)

Cathryn Knoles

Etude No. 3 — Wilhelm Posse (1852–1925)

Alissa Smith

Fire Dance — David Watkins

Carolyn Berg

Petite Papa — Désiré Emile Inghelbrecht
Pastorale Poem

Kara Collman, Mary Jane Rice,
Nannette Narciso, Niki Tengan

O mio babbino caro — Giacomo Puccini (1858–1924)
Arr. J. Weaver

Amanda Boren, Carrie Cook, Rachel Crapes,
Ashli Sharp, Rebecca Turner

Trio, from *Oratorio de Nöel,* op. 12 — Camille Saint-Saëns (1835–1921)

Kimberly Isom, *harp*
Scott Seaman, *baritone*
Rachel Cox, *soprano*
Eric Hart, *tenor*
Holly Little, *organ*

Hit and Run — Sydney Hodkinson (b. 1934)

Cathryn Knoles, *harp*
Kandis Bender, *percussion*

Steel — Carlos Salzedo (1885–1961)

Carolyn Berg, Malerie Bates, Alicia Duncan,
Megan Jones, Cathryn Knoles, Alissa Smith

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Faculty Piano Trio

Jeffrey Shumway, *piano*
Monte Belknap, *violin*
Julie Bevan Reed, *cello*

7:30 p.m.
23 March 2004
Auditorium
Maeser Building
2003–2004 Series No. 124

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Program

Piano Trio in B-flat, K. 502 — Wolfgang Amadeus Mozart (1756–1791)

Allegro
Larghetto
Allegretto

INTERMISSION

Piano Trio in F Minor, op. 65 — Antonín Dvořák (1841–1904)

Allegro ma non troppo
Allegretto grazioso
Poco adagio
Allegro con brio

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

String Chamber Night

Coached by
Monte Belknap, *violin*
Claudine Bigelow, *violin*
Julie Bevan Reed, *cello*
Eric Hansen, *bass*

7:30 p.m.
24 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 125

Program

Hit and Run for Harp and Percussion — Sydney Hodkinson (b. 1934)

Cathryn Knowles, *harp*
Kandis Bender, *marimba*

String Quartet, in F Major, op. 96, "American" — Antonín Dvořák (1841–1904)
Allegro ma non troppo
Lento

Erin Swenson, *violin*
Shaundra Culatta, *violin*
Carrie Maxwell, *viola*
Sharon Meilstrup, *cello*

Quatour — Maurice Ravel (1875–1937)
Vif et agité

Ashley Kunz, *violin*
Tawnalyn Noyes, *violin*
Jessica Ekstrom, *viola*
Harmony Higgs, *cello*

Quartet No. 1, op. 2 — Zoltan Kodály (1882–1967)
Andante poco rubato—Allegro

Mindy Davis, *violin*
Yeagi Kim, *violin*
Brian Clement, *viola*
Andrew Clement, *cello*

Quintet in F Major, op. 88 — Johannes Brahms (1833–1897)
Allegro non troppo ma con brio

Katrina Feller, *violin*
Carrie Rosevear, *violin*
Angela Miller, *viola*
Burke Sorenson, *viola*
Seth Castleton, *cello*

String Quartet No. 1 in B Minor — Sergey Prokofiev (1891–1953)
Allegro

Sara Adams, *violin*
Sara Black, *violin*
Andrew Snow, *viola*
Randy Slade, *cello*

String Quartet No. 2 in F Major — Sergey Prokofiev
Allegro

Jennie Hawkes Tilton, *violin*
Suzy Luscher, *violin*
Chad Frandsen, *viola*
Katie Andersen, *cello*

Piano Trio No. 2, op. 67 — Dmitry Shostakovich (1906–1975)
Allegro vivace

Kalo Latu, *piano*
Kristen LaRiviere, *violin*
Angie Richards Farnsworth, *cello*

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BYU WIND SYMPHONY

David Blackinton, *conductor*
Donald Peterson, *guest conductor*
Geralyn Giovannetti, *oboe*

7:30 p.m.
24 March 2004
de Jong Concert Hall
Harris Fine Arts Center
2003–2004 Series No. 126

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Program

Festive Overture, op. 96 — Dmitri Shostakovich (1906–1975), Arr. Donald Hunsberger

Ballad for Band — Morton Gould (b. 1913)

Variations on a Theme of Glinka — Nikolai Rimsky-Korsakov (1844–1908), Arr. Clark McAlister

Geralyn Giovannetti, *oboe*

Lincolnshire Posy — Percy Grainger (1882–1961)

- Lisbon
- Horkstow Grange
- Rufford Park Poachers
- The Brisk Young Sailor
- Lord Melbourne
- The Lost Lady Found

INTERMISSION

Stars and Bars — Robert Jager (b. 1939)

Profanation, from Symphony No. 1, "Jeremiah" — Leonard Bernstein (1918–1990)

Donald Peterson, *conductor*

Yiddish Dances — Adam Gorb

- Khosidl
- Terkishche
- Doina
- Hora
- Freylachs

BYU Wind Symphony Winter 2004

Flute
Sarah Smith
Kim Schrader
Sarah Kerns

Piccolo
Kristen Fry

Oboe
Heather Lyman
Danielle Jensen

English Horn
Amanda Kranendonk

Bassoon
Jennifer Barborka
Jessi Judd

Clarinet
Bryn Huntington
Susan Croft
Andrea Davis
Erin Layton
Michael Whatcott
Randall Brown
Daniel Bailey
Andrea Zundel
Melody Thatcher
Leslie Wilson

E-flat Clarinet
Andrea Davis

Bass Clarinet
Peter Shirts
Chad Ostermiller

Contra Bass Clarinet
Christopher Tanzie

Alto Saxophone
Neesha Nelson
Megan Fisher

Tenor Saxophone
Skyler Murray

Baritone Saxophone
Conrad Allen

Horn
Jenny Jo Cox
Dan Omer
Mary Ann Olsen
Michael Simmons
Lex Hokanson

Cornet
BJ Cox
Sam Pettit
Erin Bailey
Joseph Nibley
Randy Lee

Trumpet
Ryan White
Michelle Mingledorff

Trombone
Steve Hunter
Nate Seamons
Joe Johnson

Euphonium
William Gosney
Joe Hansen

Tuba
Chris Renberg
Jonathan Pace

Bass
Mackay Olson

Percussion
Celeste Cope
Ryan Liddell
Jenne West
Steven Clayton

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Kira Anne Palmer
Oboe

Senior Recital

Student of
Geralyn Giovannetti

Assisted by
Denae Coco, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
25 March 2004
State Hospital Chapel
Provo, Utah
2003–2004 Series No. 127

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Partita No. 2, TWV 41:G2 — Georg Philipp Telemann (1681–1767)
- Siciliana
- Allegro
- Allegro
- Vivace
- Affettuoso
- Presto
- Tempo di Minuetto

Sonata for Oboe and Piano (1962) — Francis Poulenc (1899–1963)
- Elegie
- Scherzo
- Deploration

INTERMISSION

Oboe Concerto (1944) — Ralph Vaughan Williams (1872–1958)
- Rondo Pastorale
- Minuet and Musette
- Finale—Scherzo

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Sara Adams
Violin

Assisted by
Amanda Nixon, *piano*

Junior Recital

Student of
Kory Katseanes

Required for
Bachelor of Music Degree
with Emphasis in Performance

4:30 p.m.
26 March 2004
Auditorium
Museum of Art
2003–2004 Series No. 129

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Program

Partita No. 2 in D Minor, BWV 1004 — Johann Sebastian Bach (1685–1750)
- Ciaccona

Sonata No. 8 in G Major, op. 30 — Ludwig van Beethoven (1770–1827)
- Allegro assai
- Tempo di Menuetto
- Allegro vivace

Two Little Serenades — Sir Andrè Previn (b. 1929)
- Noah

Concerto in D Major, op. 35 — Pyotr Il'yich Tchaikovsky (1840–1893)
- Allegro Moderato

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Percussion Ensemble and Panoramic Steel

Ronald Brough, *director*

7:30 p.m.
26 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 128

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Program

Gainesborough — Thomas Gauger
- Allegro
- Slow, hesitant
- Presto

Heads Up! — Mark Ford

Ku-Ka-Ilimoku — Christopher Rouse

BYU Percussion Ensemble

Joe's Melody Boys — Tom Miller

When Last We Spoke — Tom Miller

Meditations on an African Groove — Rick Kurasz

Coffee Street — Andy Narell

Panoramic Steel

Percussion Ensemble

Kandis Bender
Darren Bastian
Kevin Meyer
Eric Mortensen
Celeste Cope
Steven Clayton
John Black
Breanne Jesse
Jenne West

Panoramic Steel

Kandis Bender
David Zimmerman
John Black
Jeff Butler
Kevin Meyer
Breanne Jesse
Jenne West
Jason Standring
Sarah Hales
Ben Bolin
Abby Lindenlaub
Aric Farnsworth
Andrew Fergeson
Aaron Stewart
Whitney Heller
Jordan Lindsay
Katrina Bagley

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Chad Jenks
Organ

Senior Recital

Student of
Don Cook

Required for
Bachelor of Music Degree
with Emphasis in Performance

8:00 p.m.
27 March 2004
Cathedral of the Madeleine
Salt Lake City, Utah
2003–2004 Series No. 137

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Program

Flemish Rhapsody, op. 37 — Flor Peeters (1903–1986)

Trio Sonata V, BWV 529 — Johann Sebastian Bach (1685–1750)
- Largo
- Allegro

Adagio in G Minor — Tomaso Albinoni (1671–1751)

Mein Jesu, der du mich, op. 122, no. 1 — Johannes Brahms (1833–1897)

INTERMISSION

Symphonie III, op. 28 — Louis Vierne (1870–1937)
- Allegro maestoso
- Cantilène
- Intermezzo
- Adagio
- Final

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Concert Choir

Rosalind Hall, *conductor*

Melissa Isaacson, *assistant conductor*

Carl Pantle, Carric Smolnik,
Brandon Stewart, *accompanists*

7:30 p.m.
27 March 2004
de Jong Concert Hall
Harris Fine Arts Center
2003–2004 Series No. 130

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Program

Alélouya (Haitian Easter) — Emile Desamours (b. 1941)

Allelu, Sunday, the third day
Since they nailed him to the cross,
Since they buried him in the tomb.

They thought he would be forgotten
He's alive, allelu, God be praised.
Allelu, he's alive, allelu, you hear!
Alleluia, Christ Jesus is alive.

He's alive, allelu, God be praised.
Jesus on that cross paid for my sins.
Yes, he died and rose up.
His grace has made me whole. Amen, Alleluia!

Two Sacred Texts in Contemporary Style

Our God — Dwight Bigler (b. 1973)

Our God to whom we turn when weary with illusion,
Whose stars serenely burn above this earth's confusion.
Thine is the mighty plan, the steadfast order sure,
In which the world began, endures and shall endure.

Thou art Thyself the truth; Though we who fain would find Thee,
Have tried with thoughts uncouth in feeble words to bind Thee.
It is because Thou art we're driven to the quest;
Till truth from falsehood part, our souls can find no rest!

Thou hidden fount of love, of peace, and truth, and beauty,
Inspire us from above with joy and strength for duty.
May Thy fresh light arise within each clouded heart,
And give us open eyes to see Thee as Thou art.
—Edward Grubb

Paean — Merrill Bradshaw (1929–2000)

Lord we love Thee,
For the sweetness of Thy love,
For Thy word through Thy servants,
For the beauty of Thy word, that giveth us light.
For Thy care for us Thy children, Lord we love Thee,
For Thy Son made flesh, that our sins be forgiven,
That we may live with Thee.
For Thou art the God of our Fathers
For Thou art the Father of our spirits,
Lord we love thee, blessed be Thy name.
Praise and honor to Thy name O Lord, Halleluya!
—Merrill Bradshaw

From *Five Latin Motets* — Michael Waldenby (b. 1954)

III. Caelos ascendit hodie

Alleluja, Jesus Christ, the King of glory ascended into heaven today
In this great triumph, let us give thanks and praise God.
Alleluja!

IV. Exultate Deo

Rejoice greatly and shout for joy to the God of Jacob.
Take up a psalm, and bring the timbrel
And the sweet psaltery with the harp
Blow the trumpet on the new moon,
On this notable and solemn day.

Simple Abundance

Rune of Hospitality — Alf Houkom (b. 1935)

I saw a stranger, I saw a stranger yester e'en,
I put food in the eating place,
Drink in the drinking place,
Music in the list'ning place;
And in the sacred name of the Savior,
He blessed me, and my house,
My cattle, and my dear ones.
And the lark said in her song;
Often goes the Christ in the stranger's guise.

Pilgrim Spring — Reginald Unterseher

In the bitter days of winter,
locked within the ice and cold,
All the world seems to be frozen,
all the world seems dark and old.

When the trees are bare and lifeless
And the earth is hard as stone,
Troubled times can steal our courage,
Troubled hearts feel all alone.

Far below the frozen surface,
Melting ice begins to flow.
With the rising of the water,
Hidden seeds begin to grow.

With the storm-clouds in our faces
We are searching for the sun.
We must gather all our courage,
For the journey has begun.

As the stream flows to the river,
As the spark turns into fire,
We grow stronger in our journey
As we seek our heart's desire,

Where all evil will be broken,
Where all wrong will be made right.
And we who lived in darkness
Shall be children of the Light.

Jesus Christ the Apple Tree — Frank Sargent (b. 1949)

The tree of life my soul hath seen,
Laden with fruit and always green;
The trees of nature fruitless be
Compared with Christ, the apple tree.

His beauty doth all things excel:
By faith I know, but ne'er can tell,
The glory which I now can see
In Jesus Christ, the apple tree.

For happiness I long have sought,
And pleasure dearly I have bought;
I missed of all but now I see,
'Tis found in Christ, the apple tree.

This fruit doth make my soul to thrive,
It keeps my dying faith alive;
Which makes my soul in haste to be
With Jesus Christ, the apple tree.

INTERMISSION

Five Hebrew Love Songs

Eric Whitacre
(b. 1970)

I. Temuná *A Picture*

A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

II. Kala, Kallá *Light Bride*

Light bride
She is all mine,
And lightly
She will kiss me!

III. Lárov *Mostly*

"Mostly," said the roof to the sky,
"the distance between you and I is endlessness;
But a while ago two came up here,
and only one centimeter was left between us."

IV. Ézeg shéleg! *What snow!*

What snow!
Like little dreams
Falling from the sky.

V. Rakút *Tenderness*

He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.

—Hila Plitman

Suzanne Lusher, *violin*
Jennie Tilton, *violin*
Chad Frandsen, *viola*
Katie Anderson, *cello*

Two Old-Fashioned Love Songs

The Water Is Wide	Arr. Richard Smith
Tell My Ma	Arr. Jon Washburn

Three African-American Spirituals

I Can Tell the World	Arr. Moses Hogan (1957–2003)
Kum Ba Ya	Arr. Alf Houkom
Ezekiel Saw the Wheel	Arr. Moses Hogan

Concert Choir Winter 2004

Soprano I	Soprano II	Alto I	Alto II
Sharon Harris	Jodie Frodsham	Kathryn Blomberg	Ashley Bair
Brianne Lindsay	Laurel Harmon	Michelle Blood	Ashley Barnes
Rachel McCune	Melissa Isaacson*	Liz Cannon	Mara Bolton
April Nielsen	Kristin Laney	Amy Fitzgerald	Carlene Chadwick
Sarah Paget	Deanna Lunt	Lani Marie Hyer	Sharleen deGaston
Julie Rappleye	Heather Neubert	Heather Johnson	Erika Edwards*
Marilyn Reid	Cathy Oldroyd	Rachel Kocherhans	Kiely Fisher
Alena Starr	Britta Peterson	Rebecca Lopez	Katie Jensen
	Marilyn Reid	Charity Murdock	Hannah Miller
	Mary Stewart	Sundy Peterson	Christy Smith
	Rebecca Whale	Emily Richardson	Valerie Smith
		Miriam Pollard	Lillian Talmage
		Jennifer Smolnik	Elaina Wettlaufer
		Jennifer Stephenson	
		Rachel Wall	

Tenor I	Tenor II	Baritone	Bass
Timothy Goode	Kevin Bailey	Daniel Blomberg	Ryan Eggett
David Litster	Scott D. Bean	Brian Christensen	Tom Anderson
Ty Mansfield	Nathan Bigler	Andrew Davis	Matthew Gee
Brent Niven	Brad Fowers	Jay Dougherty	Dane Holmes
Carl E. Pantle	Kelly Marvin Jeppesen	Scott Gunderson	David Jamison
Juan H. Pereira	Michael Lemon	H.Glenn Hatfield	Christopher Lowry
Michael Sharp	Ryan Longmore	St. John Holloway	Coray McClellan
Glen Varga	Sterling Porter	Joseph Jones	Peter Merrell
	Ben Robbins	Jonathan Kirkham	Matthew Moss
	Samuel Schwendiman	Nathan Pacheco	Shea Owens
	Brandon Stewart*	Mark Pahnke	Richard Parkinson
	Michael J. Thatcher	Marc Reynolds	Tyler Rands
		Michael Secrist	Devin E. Spann
		Carric Smolnik*	Nicholas Stetich
			Robert Thacker
			Andrew Walker

*Section Leader

Daniel Bloombert, *president*
Carlene Chadwick, Brianne Lindsay, Ben Robbins,
Tyler Rands, Mary Stewart, *vice presidents*
Matthew Gee, *attendance*
Jennifer Smolnik, Brent Niven, *dress chairs*

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

L. Nathan Seamons
Trombone

Senior Recital

Student of
Daniel Bachelder

Assisted by
Denae Coco, *piano*
Melissa Price, *violin*
Liz Jacobson, *violin*
Leslie Richards, *viola*
Scott Thomas, *cello*

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
27 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 132

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Program

Sonate — Paul Hindemith (1895–1963)
- Allegro moderato maestoso

Song and Dance — Dick Lieb (b. 1930)

Sonata for Bassoon, No. 1 — John Ernest Galliard (1687–1749)
- Cantabile
- Spiritoso e staccato, a tempo moderato
- Largo e staccato
- Allegro e staccato
- Vivace

Concertino No. 7, op. 45 — Lars-Erik Larsson (1908–1986)
- Aria—Andante sostenuto
- Preludium— Allegro pomposo

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Eric Portlock
Oboe

Junior Recital

Student of
Geralyn Giovannetti

Assisted by
Yujin Choi, *piano*
Danielle Reist, *piano*
Nadine Watson, *flute*

Required for
Bachelor of Music Degree
with Emphasis in Performance

3:45 p.m.
27 March 2004
Auditorium
Museum of Arts
2003–2004 Series No. 134

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Program

Drei Romanzen, op. 94 — Robert Schumann (1810–1856)
- Nicht schnell
- Einfach, innig
- Nicht schnell

Fantaisie Pastorale, op. 37 — Eugene Bozza (1905–1991)
- Lent—Moderato—Allegro ma non troppo

INTERMISSION

Trio for Flute, Oboe, and Piano — Madeleine Dring (1923–1977)
- Allegro con brio
- Andante semplice
- Allegro giocoso

Sontate (1947) — Henri Dutilleux (b. 1916)
- Grave
- Scherzo
- Final

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Heather McMurray
Mezzo-soprano

Assisted by
Denae Coco, *piano*
Julie Bevan Reed, *cello*

Senior Recital

Student of
Ruth Christensen

Required for
Bachelor of Music Degree
with Emphasis in Performance

1:00 p.m.
27 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 136

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Program

Cantata BWV 54 — Johann Sebastian Bach (1685–1750)
- Aria: Widerstehe doch der Sünde
- Recitativo: Die Art verruchter Sünden
- Aria: Wer Sünde tut, der ist vom Teufel

Banalités — Francis Poulenc (1899–1963)
- Chanson d'Orkenise
- Hôtel
- Fagnes de Wallonie
- Voyage à Paris
- Sanglots

Mirame asi — Eduardo Sanchez de Fuentes (1874–1944)

Clavelitos — Joaquin Valverde (1846–1910)

Marinela, Marinela, from *La canción del olvidó* — José Serrano (1870–1941)

Night — Aaron Copland (1900–1990)

A Summer Vacation

Zwei Gesänge, op. 91 — Johannes Brahms (1833–1897)
- Gestillte Sehnsucht
- Geistliches Wiegenlied

Non più mesta, from *La Cenerentola* — Gioachino Rossini (1792–1868)

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Kimberly Schrader
Flute

Sophomore Recital

Student of
April Clayton

Assisted by
Amanda Nixon, *piano*
Carolyn Clement, *violin*

Required for
Bachelor of Music Degree
with Emphasis in Performance

2:15 p.m.
27 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No.131

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Program

Sonata in G Major — Carl Philipp Emanuel Bach (1714–1788)
- Allegretto
- Rondo Presto

La Flute de Pan, op. 15 — Jules Mouquet (1867–1946)
- Pan et les Bergers
- Pan et les Oiseaux
- Pan et les Nymphes

Promenades for Flute, Violin, and Piano — Bohuslav Martinu (1890–1959)
- Poco Allegro
- Adagio
- Scherzando
- Poco Allegro

Suite Paysanne Hongroise — Béla Bartók (1881–1945)
Chants populaires tristes — arr. Paul Arma
- Vieilles danses

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Steven Hunter
Trombone

Junior Recital

Student of
Daniel Bachelder

Assisted by
Diane Bastian, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

9:30 p.m.
27 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 133

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Program

Concert — Launy Gröndahl (1886–1960)
- Moderato
- Quasi una Leggenda
- Finale

Concerto in A Minor — Antonio Vivaldi (1675–1741)
- Allegro molto
- Andante molto
- Allegro

Elegy for Mippy II — Leonard Bernstein (1918–1990)

Trombone Concerto — Edward Gregson (b. 1945)

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Neesha Nelson
Composition

Senior Recital

Student of
Christian Asplund
Murray Boren
Michael Hicks
David Sargent
Steve Ricks

Required for
Bachelor of Music Degree
with Emphasis in Composition

7:30 p.m.
27 March 2004
Auditorium
Museum of Arts
2003–2004 Series No. 135

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Program

Ascension to the Deep — 2001

String Quartet — 2002
- Introductions
- EnTrances
- UnOpenings

epiRpls (Ripples) — 2002

Chocolate Pizzicato Pops (electronic) — 2002

Musical Chairs — 2002

Ring — 2003
- I.
- II.
- III.
- IV.
- V.

Cascade (s) — 2003
- I.
- II.
- III.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
Performing Arts Series

presents

Cavani String Quartet

Annie Fullard, *violin*
Mari Sato, *violin*
Kirsten Docter, *viola*
Merry Peckham, *cello*

7:30 p.m.
30 March 2004
Madsen Recital Hall
Harris Fine Arts Center
2003–2004 Series No. 138

The Cavani String Quartet, winner of the prestigious Naumburg Chamber Music Award, has been described by the *Washington Post* as "completely engrossing, powerful and elegant." In addition to receiving the Naumburg Award, the Cavani Quartet has been a top-prize winner in numerous competitions including the Coleman, Fischoff, the Banff International, and the Cleveland Quartet Competition. Since their New York debut in 1987, the Cavani Quartet has won the hearts of audiences across the country with their soulful and riveting performances. The Cavani Quartet concertizes regularly on major series and festivals throughout North America and Europe. Appearances include the Carnegie Hall Centennial Series and Alice Tully Hall in New York, Corcoran Gallery of Art, and Kennedy Center for the Performing Arts, Ambassador Series in Los Angeles, Muziekcentrum De Ijsbreker in Amsterdam, and Festival de L'Epau in France. The Austin American-Statesman wrote of their Bartók quartet cycle, "As a group, the quartet played as one, forcefully, confidently, yet passionately. Its full, brightly illuminated sound complemented solo playing as well, without sacrificing each player's individuality." The Cavani Quartet has been featured on National Public Radio's *Performance Today* and seen on NBC, CBS, ABC, and PBS television. Collaborations with distinguished artists include Itzhak Perlman, Michela Petri, Anton Nel, Benita Valente, and members of the Juilliard, Cleveland, and Emerson String Quartets.

The Cavani Quartet makes its home in Cleveland, Ohio, where it has been quartet in residence at the world-renowned Cleveland Institute of Music since 1988. At the Institute the quartet has developed the Apprentice Quartet Program, Intensive Quartet Seminar, and New Quartet Project for students devoted to the serious study of chamber music. Students from these programs have gone on to successful careers as members of the Maia, Biava, Miró, Cypress, and Fry Street Quartets and have been top-prize winners of the Coleman, Fischoff, Banff, and Naumburg Competitions. Dedicated and dynamic teachers, the members of Cavani Quartet have been visiting artists at Interlochen Arts Camp, Madeline Island Music Festival, Kneisel Hall, Yale Summer School of Music and Art at Norfolk, Britt Arts Training Program, and Allegheny Summer Music Festival. This year the Cavani Quartet returns to perform and teach at the Perlman Music Program and the Encore School for Strings.

Active proponents of new music, the Cavani Quartet has commissioned, performed, and recorded the music of a worldwide array of living composers, including Ellen Taaffe Zwilich, Dan Welcher, Joan Tower, Donald Erb, James Primosch, and Margaret Brouwer. The quartet annually programs world premieres and is a recipient of an ASCAP-Chamber Music America Award for Adventurous Programming of Contemporary Music.

Nationally recognized as pioneers in arts in education, the Cavani Quartet is sought after by universities and communities for their ability to cultivate community partnerships. The quartet has developed creative outreach programs for a wide variety of settings and for audiences of all ages including a series of children's concerts for The Chamber Music Society of Lincoln Center. The Cavani Quartet has also collaborated with artists across disciplines to create programs that unite poetry, painting, theatre, and dance with the string quartet medium. As a result of their extensive experience in chamber music education, the Cavani Quartet was invited to participate as a leadership ensemble in the first national Chamber Music Educator/Ensemble Seminar sponsored by Chamber Music America.

Formed in 1984, the Cavani Quartet is named after the 19th century violin makers Giovanni and Vincenzo Cavani.

Management for Cavani String Quartet
Jane Music Management Inc., New York City

Program

Divertimento for Solo Viola — Franz Joseph Haydn (1732–1809)
- Adagio
- Menuet-Trio
- Allegro di molto

Trans. Gregor Piatigorsky
Arr. William Primrose

String Quartet No. 6 — Béla Bartók (1881–1945)
- Mesto–Vivace
- Mesto–Marcia
- Mesto–Burletta
- Mesto

INTERMISSION

String Quartet in F Major, op. 96, "American" — Antonin Dvořák (1841–1904)
- Allegro ma non troppo
- Lento
- Molto vivace
- Finale—Vivace ma non troppo

The Brigham Young University Performing Arts Series welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Sponsored in part by the Utah Arts Council
Utah Performing Arts Tour

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

University Orchestra
University Strings

Dallin Hansen, *conductor*
Burke Sorensen, *conductor*

7:30 p.m.
30 March 2004
deJong Concert Hall
Harris Fine Arts Center
2003–2004 Series No. 140

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Serenade for String Orchestra, op. 11 — Dag Wiren (1905–1986)
- Marcia

Irish Tune from County Derry — Traditional, Arr. Percy Grainger

Concerto for Four Violins, op. 3, no. 10 — Antonio Vivaldi (1678–1741)
- Allegro
- Largo
- Allegro

Heather Rust, Sara Black, Jenny Tilton, Erin Swenson, *violins*
Angie Foster, *cello*
Kalo Latu, *keyboard*

Lullaby — George Gershwin (1898–1937)

Sinfonia No. 7 in D — Felix Mendelssohn (1809–1847)
- Allegro

University Strings

Overture to *Romeo and Juliet* — Pyotr Il'yich Tchaikovsky (1840–1893)

Nocturnes — Claude Debussy (1862–1918)
- Fêtes

Star Wars Suite for Orchestra — John Williams (b. 1932)
- Main Title
- Yoda's Theme
- The Imperial March (Darth Vader's Theme)

University Orchestra

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Ensemble Aleph

Monica Jordan, *voice*
Sylvie Drouin, *piano, accordian*
Noëmi Schindler, *violin*
Christophe Roy, *cello*
Dominique Clément, *clarinet*
Jean-Charles François, *percussion*

8:00 p.m.
31 March 2004
Auditorium
Museum of Art

Ensemble Aleph

A partnership of soloists, a performers' ensemble that includes composers (Dominique Clément and Jean-Charles François), a flexible formation of variable structure, musicians united by a dynamic enthusiasm for living theatre, innovators aiming to serve the composer while exploring new ways to relate sound and text, movement and music: clearly, the Aleph Ensemble does not seem to answer to any precise definition and fortunately resists all attempts to give it a label that might prove inadequate and restrictive.

Audiences at performances by the Aleph Ensemble—of staged works such as "Frequents Stops", or concerts offering an overview of contemporary composition—are invited to embark upon an endless voyage of discovery. To encourage a novel approach to well-known works (Cage revisited through Sophie Mathey's choreography, for instance), to reveal a composer as Eric de Clerq, are both natural endeavours for Aleph. In this light, "Frequent Stops," one of several stages along an artsitic itinerary stretching back fifteen years, may be perceived as a kaleidoscope manifesto, a perfect suite of seventy sound-images illustrating ideas that the Ensemble as at one time developed or may one day elaborate. What a joy it is to plunge into the sparkling waters of a creativity that is not averse to humour or (even) to self-criticism.

Aleph is the theatre of music, with its masks, its tricks and brilliance, perhaps even its shadows and hopes, most certainly its footlights, its wings, its diverse steps, and ladders. To put it more simply, Aleph is a constantly evolving proposal, offering ready access to the world of sound waves as they merge and disperse for our pleasure. Above all, Aleph stands for an unreserved commitment to artistic creation that turns deaf ears to the lure of current trends.So let us regard the Aleph Ensemble as runners, genial smugglers of contemporary art (someone's got to do the job). Ever smiling, because that's just how they are.

With nearly 150 world premieres to its credit, the Aleph Ensemble is considered to be an "instrument of choice" by composers belonging to diverse aesthetic tendencies. Aleph regularly presents major works from the 20th century repertory—by Berio, Boucourechliev, Boulez, Bussotti, Cage, Grisey, Kagel, Kurtag, Lachenmann, Messiaen, Scelsi, Stockhausen, Xenakis, and Zimmermann.

Aleph has also performed new compositions by Philippe Boivin, Jean-Yves Bosseur, Vincent Bouchot, Pascale Criton, Bernard de Vienne, Olivier Dejours, Jean-Baptiste Devillers, Jean-Pierre Drouet, Fred Frith, Bruno Giner, James Giroudon, Vinko Globokar, Jean-Luc Hervé, Pierre-Alain Jaffrenou, José Manuel Lopez-Lopez, Dan Lustgarten, Drake Mabry, Robert Pascal, Marco-Antonio Perez-Ramirez, Ernest H Papier, Jacques Rebotier, Diogène Rivas, François Rossé, Camille Roy, Pierre Strauch, Aurel Stroe, Fabien Téhéricsen, Horacio Vaggione, and Nicolas Vérin.

Aleph is committed to interdisciplinary art forms, particularly music theatre and music/dance performance, such as "Weimar, échos et résonances" (2002), the "Black Mountain College (2002)," "Le Voyage d'Ulysse (2001)," "portrait by Vinko Globokar" (1998), and "Vie de Famille" by Jean-Pierre Drouet (1999), "Variétés de Printemps (1996)," "Attention à la marche, Hommage à John Cage" (1998), and "La Veuve de Robespierre s'ennuie" (1999).

Ensemble Aleph and Geoffrey Gordon
are in residence at BYU through the generous support of the
Laycock Center for Creative Collaboration in the Arts.

Program

Aria (1958) — John Cage (1912–1992)

Monica Jordan, *voice*

Rrrrr. . . , 5 Jazzstücke (1981–82/1986) — Mauricio Kagel

Sylvie Drouin, *piano,*
Noëmi Schindler, *violin*
Dominique Clément, *clarinet*

Kottos (1977) — Iannis Xenakis (1922–2001)

Christophe Roy, *cello*

Les sept crimes de l'amour (1979) — Georges Aperghis

Monica Jordan, *voice*
Dominique Clément, *clarinet*
Jean-Charles François, *percussion*

INTERMISSION

Parmi l'arbre (2001) — Camille Roy

Noëmi Schindler, *violin*
Christophe Roy, *cello*

Poème Incorrect II (2000) — Dominique Clément

Monica Jordan, *voice*
Sylvie Drouin, *piano,*
Dominique Clément, *clarinet*

La tristesse durera toujours (Commission) — Geoffrey Gordon

Monica Jordan, *voice*
Sylvie Drouin, *piano,*
Noëmi Schindler, *violin*
Christophe Roy, *cello*
Dominique Clément, *clarinet*
Jean-Charles François, *percussion*

Avec l'aide de la SPEDIDAM : la SPEDIDAM (société de Perception et de Distribution des Droits des Artistes-Interprètes de la Musique et de la Danse) est une société d'artistes-interprètes qui gère les droits de l'artiste-interprète (musicien, choriste ou danseur) en matière d'enregistrement, de diffusion et de réutilisation des prestations enregistrées.

Composer Geoffrey Gordon

Mr. Gordon's list of works include orchestral and chamber music—vocal and instrumental—as well as scores for theater, dance, and film. His music has been called "brilliant" (*Philadelphia Inquirer*), "stunning" (*Milwaukee Journal Sentinel*), "wonderfully idiomatic" (*Salt Lake Tribune*), and "haunting" (*Strings Magazine*). He has been the recipient of numerous grants and awards, including an ASCAP Young Composer award, an Art Futures career grant, a Fellowship to the Composer Conference at Wellesley, an Astral Career Grant from the National Foundation for Advancement in the Arts, several NFMC awards, a grant from SACEM, and a fellowship from the Cliff Dweller Arts Foundation. His work has been funded by the National Endowment for the Arts, the United Performing Arts Fund, the American Music Center, the American Composers Forum, the MacArthur Foundation, Meet the Composer, the Wisconsin Arts Board, and the Mary Flagler Cary Charitable Trust. He has been invited to the Atlantic Center for the Arts, La Napoule Art Foundation in Cannes, and the Guildhall in London. He has served as composer in residence at the Cliff Dweller Club in Chicago. He was recently nominated for the Chamber Music Society of Lincoln Center Elise Stoeger Prize, which honors achievement in chamber music composition, with a focus on works written in the last five years. Mr. Gordon is the 2003 recipient of the Wisconsin Arts Board Artist Fellowship in Music Composition. The Artist Fellowship Awards program offers fellowships in a variety of disciplines, including one every two years in Music Composition.

His music has been featured on the Skylight Chamber Music Series in Milwaukee, subscription concerts with the Contemporary Music Consortium in Salt Lake City, the Music 1998, 1999, and 2000 Festivals in Cincinnati, and the Academy of the Fine Arts in Philadelphia. In August of 1998 his chamber work "Lines ," written in early spring premiered at the Musique Autour des Vieilles Pierres Festival in Normandy, France; the Chicago-based CUBE Ensemble will perform the work as part of the South Loop New Music Festival in March 2003. His Impromptu for solo piano was performed at the Alfio Gigli Festival in Bologna, Italy, in November 2000, and included on the U.S. tour performances of the Italian pianist Emanuele Arciuli in November 2002. (Mr. Arciuli has commissioned a concerto from Mr. Gordon for the 2005 season.) The Riverside Symphony, resident orchestra at Columbia University, selected Mr. Gordon's "Concerto in One Movement for Violin and Orchestra" for performance and recording during its International New Music program, in May 1999. His "Mise en scene" was selected by the Minnesota Orchestra for its Perfect Pitch program. The work was performed and recorded at Orchestra Hall, Minneapolis, in October 1999. In May 2003, Music at the Anthology (MATA) will include one of Mr. Gordon's works as part of their Fourth Annual Festival of Music, with performances planned for the Angel Orensanz Foundation Center in New York City.

Commissions have included new works for the Milwaukee Symphony—which gave the world premiere of his "Millenniumiana" on 31 December 1999, Music Director Andreas Delfs conducting—and the Minneapolis-based vocal ensemble Dare to Breathe, which premiered Mr. Gordon's "Collage a Trois Trobar," at the Weisman Art Gallery in Minneapolis in November, 1999. The work has since received a highly acclaimed Chicago premiere. Cellist Elizabeth Morrow commissioned "Lorca Musica per cello solo," a work which freely adapts themes from the composer's own 1995 ballet, *The House of Bernarda Alba,* and has performed it extensively in recital across the U.S. *Fanfare* magazine called the work, "the absolute standout . . . remarkable." "Lorca" has been recorded on Ms. Morrow's debut disc *Soliloquy* available on the Centaur label, and was featured during the World Cello Congress in June 2000. Mr. Gordon was selected as a Fellow to the 2000 Composers Conference at Wellesley College, where, during his two-week residency, a new chamber work, "Sonata da chroma," was performed and recorded. This multi-movement work, for mixed ensemble with harpsichord, was also featured at the Music 2000 Festival in Cincinnati.

Ensemble Aleph selected Gordon's chamber work "Caravaggio," for inclusion in the First International Composers Forum, held in Cannes, France, 15–25 August 2000. (Mr. Gordon was the only American composer selected.) Following the ten-day residency and performances at the La Napoule Arts Foundation, Caravaggio received a formal premiere at the Theatre Dunois in Paris, on a series of five concerts, in October 2000. Through support from the European Community Culture 2000 Program, Ensemble Aleph also toured this work through Greece, Italy, and the United Kingdom in 2001. "Cool RED Cool," a new work for chamber sextet, (flute, alto saxophone. trumpet, piano, percussion and bass) received the Andy Warhol Social Observer Prize, awarded in connection with the Pennsylvania Academy of the Fine Arts.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Symphonic Band
Don Peterson, *conductor*
David Blackinton, *guest conductor*

7:30 p.m.
31 March 2004
de Jong Concert Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Shortcut Home — Dana Wilson (b. 1946)

Down a Country Lane — Aaron Copland (1900–1990), Trans. Merlin Patterson

Symphony No. 3, "Slavyanskaya" — Boris Kozhevnikov, Ed. John R. Bourgeois
- Tempo of a slow waltz
- Allegro

David Blackinton, *guest conductor*

INTERMISSION

Irish Tune, from *County Derry* — Percy Grainger (1882–1961)

Suite from *Hymn of the Highlands* — Philip Sparke (b. 1951)
- Ardross Castle
- Alladale
- Dundonnell

The Planets — Gustav Holst (1874–1934)
- Mars
- Jupiter

Piccolo
Alicia Christensen

Flute
Alisa Barnes*
Heather Davidson
Ashley Uhl
Lynette Noonan
Jennie Harris
Erin Speight
Cristina Bean
Rose-Ellen Wood

Oboe
Megan Baer*
Stephanie Newbold

Bassoon
Erin Tippets*
Megan Neeley
Michelle Peterson
Christine Roach

Clarinet
Teresa Roesler*
Laura Ward
Melissa Morgan
Tandi Hoffman
Vanessa Ashman
Serena Baker
Kira Messegee
Shannon Epps
Dean Stonehocker
Elizabeth Criswell
Samantha Schmidt
Alicia Smith
Richard Leake
Jana' Gilstrap
Christopher Hanks
Sarah Hansen
Ben Ipson
Kristine Smith
Amy Hurt

Bass Clarinet
Tamra Evans*
Rachelle Reid
Taina Matheson

Contra Bass Clarinet
Corey Kunz

Alto Saxophone
Steve Tobian*
Jeff Broadbent
Chris Storey
Jeff Crandall

Tenor Saxophone
Brian Reschke
Karl Rosengren

Baritone Saxophone
Blake Wilkins

Horn
Melissa Pratt*
Liz Whitehead
Brian Saville
Jonathan White
Liz Coone
Daniel Geiger
Katie Cannon
Mark Hartman
Courtney Hohl
PJ Andersen
Christopher Sharp
Megan Stewart

Cornet
Ian Fillmore*
Mathieu Foley (trpt 1)
Jim Whitehead
Geoff Allen
Eric Nelson (trpt.2)

Trombone
Michelle Flowers*
Matt Hardy
Brent Forbush
Mark Biggs
Curtis Stimpson
Jon Laudie
Candace Olson
Luke Bahr

Euphonium
Ben Bolin*
Janelle Petersen
Kanani Cox

Tuba
Robert Heaton*
Christian vom Lehn
Marcus Voght
Benjamin Groves
Savannah Wheeler
Amy Biggs
Abby Lindenlaub

Percussion
James Esplin*
Jason Flanders
Joseph Fitch
Christopher Dupuis

*Principal

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Darren Bastian
Percussion

Senior Recital

Student of
Ron Brough

Required for
Bachelor of Music Degree
with Emphasis in Performance

9:30 p.m.
1 April 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 143rd performance sponsored by the BYU School of Music for the 2003–2004 season.

Program

Billie's Bounce — Charlie Parker (1920–1955)

Madrigals, Book I for Soprano, Vibrophone, and Contrabass — George Crumb (b. 1929)
- Verte desnuda se recordar la tierra
- No piensan en la lluvia, y se han dormido
- Los muertos llevan alas de musgo

Etude Hommage II — Eckhard Kopetzki

Dr. Gradus ad Parnassum — Claude Debussy (1862–1918), Arr. Leigh Stevens

Prím for Snare Drum — Áskell Másson (b. 1953)

Concert Piece in 3 Movements for Solo Timpani and Percussion Ensemble — Allen Houston
- I.
- II.
- III.

Assisted by
Ellinor Bergqvist, *soprano*
Dennis Contreras, *contrabass*
Kandis Bender, *percussion*
Celeste Cope, *percussion*
Timothy Fellow, *percussion*
Breanne Jesse, *percussion*
Jordan Johnson, *percussion*
Ryan Liddell, *percussion*
Kevin Meyer, *percussion*

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Woodwind Chamber Night

Coached by

Geralyn Giovannetti
Jaren Hinckley
David Randall
Christian Smith

7:30 p.m.
1 April 2004
Madsen Recital Hall
Harris Fine Arts Center

Program

Trio No. 4 for Two Oboes and English horn (1946) — Henk Badings (1907–1987)
- Allegro giocoso
- Canto amoroso
- Rondino scherzando

Carly Jackson, *oboe*
Heather Lyman, *English horn*
Alyssa Christensen, *oboe*

Trio for Flute/Piccolo, Oboe, and Piano (1958) — Gordon Jacob (1895–1984)
- Allegro
- Adagio
- Allegro
- Allegro Molto

Robyn Taylor, *flute*
Amanda Kranendonk, *oboe*
Marie McDonald, *piano*

Trio for Flute, Oboe and Piano (1968) — Madelene Dring (1923–1977)
- Allegro con brio
- Andante semplice
- Allegro giocoso

Eric Portlock, *oboe*
Nadine Watson, *flute*
Yujin Choi, *piano*

Three Instruments (2002) — Ronald Blackham (b. 1956)

Trio for Oboe, Clarinet, and Bassoon (1979) — Gordon Jacob
- Allegro molto
- Allegro vivace

Julia Hobbs, *oboe*
Daniel Bailey, *clarinet*
Michele Bowen, *bassoon*

Divertimento for Flute, Oboe and Clarinet, op. 37 (1953) — Malcolm Arnold (b. 1921)

Allegro energico
Languido
Vivace
Andantino
Maestoso
Piacevole

Kimberly Schrader, *flute*
Danielle Jensen, *oboe*
Bryn Huntington, *clarinet*

Kleine Kammermusik für fünf Bläser, op. 24/2 (1923) — Paul Hindemith (1895–1963)

Lustig
Walzer
Ruhig und einfach
Schnelle Viertel
Sehr lebhaft

Alexandra Baird, *flute*
Graham Arnold, *oboe*
Erin Layton, *clarinet*
Kent Otis, *bassoon*
Daniel Omer, *horn*

Quartet for Flute, Oboe, Clarinet, and Bassoon (1933) — Jean Françaix (1912–1997)

Allegro
Andante
Allegro molto
Allegro vivo

Sarah Kerns, *flute*
Kira Palmer, *oboe*
Andrea Davis, *clarinet*
Elaine Guthrie, *bassoon*

Schelptet in E-flat Major — P.D.Q. Bach (1807–1742)?
for Flute, Oboe, Bassoon, Horn, Violin, Viola and Cello

Molto Larghissimo—Allegro buffo
Menuetto con brio ma senza Trio
Adagio saccharino
Yehudi menuetto
Preso hey nonny monnio

Sarah Kerns, *flute*
Kira Palmer, *oboe*
Elaine Guthrie, *bassoon*
Dan Omer, *horn*
Kristen Homer, *violin*
Leslie Richards, *viola*
Scott Lesser, *cello*

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This musical event is the 142nd performance sponsored by the BYU School of Music for the 2003–2004 season.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Guitar Ensemble

Lawrence Green, *director*

7:30 p.m.
1 April 2004
151 Tanner Building

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Program

Fiesta Flamenca — Georg Rist
- Fiesta Andalucia
- Ritmos de Fandangos

Ciacona — Sylvius Leopold Weiss (1686–1759)

Trio No. 3 in G Major, HV. 22 — Joseph Haydn (1732–1809)
- Allegro Moderato
- Andante
- Finale—Vivace

Entre 'Acte — Jacques Ibert (1890–1962)

Elizabeth Velez, *flute*
Dane Erickson, *guitar*

Quintet in D Major — Luigi Boccherini (1743–1805)
- Grave assai
- Fandango

Guitar Ensemble

David Alleman
Jonathan Beckstead
Dane Erickson
Andrew Galvin
Aaron Monson
Taylor Turner

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BRIGHAM YOUNG UNIVERSITY

SINGERS

Ronald Staheli, *conductor*

Jill Winters, Tim Workman, and
Nathan Wright, *graduate assistants*

Jill Winters and Joseph Hoffman, *accompanists*

7:30 p.m.
1 April 2004
de Jong Concert Hall
Harris Fine Arts Center

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Brigham Young University Singers, now in its twentieth year, is a highly select choir of flexible singer-musicians. The choir is one of six choral ensembles at BYU, and is one of the major touring ensembles of the university. The Singers have traveled throughout the United States, twice to Russia, three times to Israel, to Australia and New Zealand, to the countries of Western and Eastern Europe—including the Baltic States, and most recently to West Africa and Hawaii. First organized by Ronald Staheli in 1984, the choir has attained the reputation of a captivating, versatile choir with an impressive range of repertoire and style. A recent review in the *American Record Guide* characterized the BYU Singers as a "brilliant and fresh-voiced college ensemble with razor-sharp intonation and a satiny smoothness and warm beauty of tone. Their interpretive virtues include youthfully intense emotional depth and touching spirituality."

The choir brings together approximately forty multi-talented students from all areas of North America, representing a broad diversity of educational pursuits: science, engineering, humanities, languages, and of course, music. Audiences are moved not only by the variety and virtuosity of a Singers concert but by the warmth and full commitment of each performer as well. Chosen from the student body of BYU by rigorous audition, these students have good, true voices; excellent ears; strong spirits; stamina; flexibility; and a generous, cooperative nature. They are challenged with great demands on their time and energy, but are promised great rewards. All who have sung in BYU Singers would concur.

To learn more about BYU Singers
visit http://singers.byu.edu

Two Longfellow Poems

'Tis Winter Now

Paul Halley

'Tis winter now; the fallen snow
Has left the heavens all coldly clear;
Through leafless boughs the sharp winds blow,
And all the earth lies dead and drear.
And yet God's love is not withdrawn;
His life within the keen air breathes;
His beauty paints the crimson dawn,
And clothes the boughs with glittering wreaths.
And though abroad the sharp winds blow,
And skies are chill, and frosts are keen,
Home closer draws her circle now,
And warmer glows her light within.
O God! Who gives the winter's cold,
As well as summer's joyous rays,
Us warmly in thy love enfold,
And keep us through life's wintry days.

—Samuel Longfellow

Snowflakes

Lane Johnson
(b. 1958)

Out of the bosom of the Air,
Out of the cloud-folds of her garments shaken,
Over the woodlands brown and bare,
Over the harvest-fields forsaken,
Silent, and soft, and slow
Descends the snow.

Even as our cloudy fancies take
Suddenly shape in some divine expression,
Even as the troubled heart doth make
In the white countenance confession,
The troubled sky reveals
The grief it feels.

This is the poem of the air,
Slowly in silent syllables recorded;
This is the secret of despair,
Long in its cloudy bosom hoarded,
Now whispered and revealed
To wood and field.

—Henry Wadsworth Longfellow

Three Poems of Sara Teasdale

Stars over Snow

Ronald Staheli
(b. 1947)

Stars over snow
    And in the west a planet
Swinging beneath a star—
    Look for a lovely thing and you will find it.
It is not far—
    It never will be far.

Song (Love Me with Your Whole Heart)

Kirke Mechem
(b. 1925)

Love me with your whole heart
    Or give no love to me,
Half-love is a poor thing,
    Neither bond nor free.
You must love me gladly
    Soul and body too,
Or else find a new love,
    And good-bye to you.

There Will Be Rest

Frank Ticheli
(b. 1958)

There will be rest, and sure stars shining
    Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
    The music of stillness holy and low.
I will make this world of my devising,
    Out of a dream in my lonely mind,
I shall find the crystal of peace,—above me
    Stars I shall find.

Program

Tonight's concert will be selected from the BYU Singers' spring 2004 repertoire:

To Begin

Tonight — Leonard Bernstein (1918–1990)

The White Moon — Eugene Butler (b. 1935)

Make a Joyful Noise — Christine Temple-Evans (b. 1950)

Glory to God in the Highest

Gloria, from *Mass for 5 Voices* — William Byrd (1543–1623)

Glory to God in the Highest
And on earth, peace to men of good will.
We laud Thee. We bless Thee.
We adore Thee. We glorify Thee.
Gratitude we give Thee because of Thy great glory,
God, our Father omnipotent,
God, the only begotten Son, Jesus Christ.
Lord, God, Lamb of God,
Who taketh away the sins of the world,
Who sits on the right hand of the Father,
Have mercy upon us,
Hear our supplication.
For Thou alone art holy; Thou alone art God;
Thou alone art the highest, Jesus Christ,
With the Holy Ghost, in the glory of the Father. Amen

Glory to God, from *All-Night Vigil* — Serge Rachmaninoff (1873–1943)

Glory to God in the highest,
and on earth peace, good will among men.
O Lord, open Thou my lips,
and my mouth shall proclaim Thy praise.
—Luke 2:14; Psalm 51:15

Gloria — Greg Knauf (b. 1972)

Glory to God in the highest,
and on earth peace, good will among men.

Two Poems of Alfred Lord Tennyson

There Is Sweet Music — Sir Edward Elgar (1857–1934)

There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentlier on the spirit lies,
Than tir'd eyelids upon tir'd eyes;
Music that brings sweet sleep down from the blissful skies.
Here are cool mosses deep,
And thro' the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.

Untraveled Worlds — Paul Halley (b. 1952)

I cannot rest from travel; I will drink
Life to the lees. All times I have enjoyed
Greatly, have suffered greatly, both with those
That loved me, and alone.
I am a part of all that I have met;
Yet all experience is an arch wherethrough
Gleams the untraveled world whose margin fades
For ever and for ever when I move.
How dull it is to pause, to make an end,
To rust unburnished, not to shine in use!
As though to breathe were life! Life piled on life
Were all too little, and of one to me
Little remains; but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this gray spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.
    Come, my friends,
    'Tis not too late to seek a newer world.
    Push off, and sitting well in order smite
    The sounding furrows; for my purpose holds
    To sail beyond the sunset, and the baths
    Of all the western stars, until I die.
Though much is taken, much abides; and though
We are not now that strength which in old days
Moved earth and heaven, that which we are, we are,
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield!

His Eye Is on the Sparrow	Shane Warby (b. 1976)
Not One Sparrow Is Forgotten	William Hawley (b. 1950)
God Moves in a Mysterious Way	S. Gordon Jessop (b. 1939)
My Redeemer Lives	Christine H. Davis (b. 1957)
My Song in the Night	Paul Christiansen (1915–1997)

To Honor Alice Parker

His Voice as the Sound Sometimes I Feel Like a Moanin' Dove I'm Goin' to Sing	Alice Parker (b. 1925)

Singing is the most human, most companionable of the arts. It joins us together in the whole realm of sound, forging a group identity where there were only individuals and making a communicative statement that far transcends what any one of us could do alone. It is a paradigm of union with the creator. It is what the words talk about. We need to sing well.

—Alice Parker

Just for Fun

Jing-ga-lye-ya	Bruce Sled
Little Potato	Malcolm Dalglish Arr. Carol Barnett

Three Scottish Songs

I Know Where I'm Going	Arr. Christopher Lewis
My Heart's in the Highlands	S. Porterfield
I'll Ay Call in by Yon Town	Mack Wilberg

Goin' to the Auction

The Auctioneer	Arr. Kirby Shaw
Goin' to the Auction	Z. Randall Stroope
Auction Cries	John Biggs

Canadian Folk Songs

Song for the Mira	Allister MacGillivray Arr. Stuart Calvert
Cape Breton Lullaby	Kenneth Leslie Arr. Stuart Calvert
Rattle on the Stovepipe	Arr. Donald Coakley

Six James Joyce Songs

Conrad Susa
(b. 1935)

II. At that Hour

At that hour when all things have repose,
O lonely watcher of the skies,
Do you hear the night wind and sighs
Of harps playing unto Love to unclose
The pale gates of sunrise?
When all things repose do you alone
Awake to hear the sweet harps play
To Love before him on his way,
And the night wind answering in antiphon
Till night is overgone?
Play on, invisible harps, unto Love,
Whose way in heaven is aglow
At that hour when soft lights come and go,
Soft sweet music in the air above
And in the earth below.

V. Winds of May

Winds of May, that dance on the sea,
Dancing a ring-around in glee
From furrow to furrow, while overhead
The foam flies up to be garlanded
In silvery arches spanning the air,
Saw you my true love anywhere?
Welladay! Welladay!
For the winds of May!
Love is unhappy when love is away!

Hymns and Anthems

Each Day — Stephen Paulus (b. 1949)

May I speak each day according to Thy justice,
Each day may I show Thy chastening, O God;
May I speak each day according to Thy wisdom,
Each day and night may I be at peace with Thee.
Each day may I count the causes of Thy mercy,
May I each day give heed to Thy laws;
Each day may I compose to Thee a song,
May I harp each day Thy praise, O God.
May I each day give love to Thee, Jesu,
Each night may I do the same;
Each day and night, dark and light,
May I laud Thy goodness to me, O God.
—Celtic Invocation

Paean, from *Requiem* — Merrill Bradshaw (1929–2000)

Jesus, blessed Savior, merciful Redeemer,
Through Thy suffering, through the cross
hast Thou won for us the unfolding way.
More than we have earned,
Better than we could hope,
Deeper than we can understand,
Thy love will give us confidence,
Thy confidence bring strength,
Thy strength will give us joy for all our days,
And in the darkest times, peace.
Help us overcome the flaws that bind us here.
Help us live, like Thee, in heaven's home. Amen.
—Merrill Bradshaw

Ah, How Fleeting; Ah, How Futile — Merrill Bradshaw

Ah, how fleeting; Ah, how futile
Are the things of man.
All, yes all that we now see,
Both heav'n and earth shall pass away.
But whoso feareth God shall stand forever.
—Merrill Bradshaw

Dr. Ronald Staheli is the coordinator of the choral and conducting division and director of graduate studies in choral music at Brigham Young University. He appears regularly as conductor in performances involving the combined choirs and orchestra of Brigham Young University. He has traveled widely as a clinician and guest conductor, and has become known for what a colleague calls a profound sense of phrasing and articulation, which informs all his work.

In July of 2001, Dr. Staheli conducted an all-Mozart concert with choirs of the Zimriya International Choral Festival in Jerusalem. He was a guest lecturer at the Fourth International Choral Symposium in Sydney, Australia, where the BYU Singers also performed concerts in the world-famous Opera House and Town Hall. Other concert venues include Carnegie Hall in New York City, the Kennedy Center in Washington, D.C., Vienna's Musik Verein, St. Petersburg's Kappella, Jerusalem's Henry Crown Hall, and Minsk's Philharmonia Hall. Dr. Staheli is also an accomplished pianist and regularly arranges many selections performed by the BYU Singers, several of which are now published.

Available Recordings of BYU Singers

We Sing of Christ

Songs of the Soul

I Believe This Is Jesus

The A Cappella Music of Eric Whitacre

The Road Home with BYU Concert Choir,
Women's Chorus, and Men's Chorus

My Redeemer Lives

www.tantararecords.com

BYU Singers Spring 2004 Tour

26 April	Gillette, Wyoming
27 April	Cody/Powell, Wyoming
28 April	Billings, Montana
29 April	Great Falls, Montana
30 April	Banff, Alberta
1 May	Vernon, British Columbia
4 May	Calgary, Alberta
5 May	Bozeman, Montana
6 May	Sheridan, Wyoming
7 May	Lander, Wyoming

BYU Singers 2003–2004

Soprano

Rachel Cox	St. George, UT
Carrie Frost	Provo, UT
Christiane Hauser	Syracuse, NY
Catherine Johnson	Lindon, UT
Jennie Litster	Las Vegas, NV
Kelly Newbold*	Houston, TX
Robyn Torgesen	Boise, ID
Amy Weibell	Provo, UT
Laura Workman*	St. George, UT

Alto

Nadia Bikhazi	Albuquerque, NM
Erika Carlson*	Salem, OR
Suzanne Ellertson	Walla Walla, WA
Taryn Heller	Milwaukee, WI
Lyndsey Howell*	Bangor, Northern Ireland
Heather McMurray	Huntington Beach, CA
Vicki McMurray	Salt Lake City, UT
Elizabeth Olmo	Buena Vista, VA
Amy Petersen	Gilbert, AZ
Mele Santos	Sammamish, WA
Christina Scow	Henderson, NV
Jill Winters	Huntington Beach, CA

Tenor

David Burton	Hyde Park, UT
Jamison Cox	St. George, UT
Eric Hart*	Indianapolis, IN
David Layton	Anchorage, AK
Christopher Lewis	Brigham City, UT
Keith McCauley	Eagle, ID
Daniel Webb	Lake Oswego, OR
Tim Workman*	St. George, UT
Nathan Wright	Nephi, UT

Bass

John Bonner	Rexburg, ID
Benjamin Boster	Adrian, OR
Matthew Bryner	Ogden, UT
Jacob Butler	Mesa, AZ
Joseph Hoffman*	Carrollton, TX
Jacob Malczyk*	Utica, NY
James McMurray	Orem, UT
Brian Monson	Hyde Park, UT
Bryson Mortensen	Greeley, CO
John Nebeker	Sandy, UT
Devin Olsen	Sandy, UT
Henry Patterson	Castro Valley, CA
Brent Rogers	Lake Elmo, MN
Matthew Scott	Fielding, UT
Darren Watts	Fairbanks, AK

Rachel Cox, *president*
John Nebeker, *vice-president*
Christina Scow, *secretary*
David Layton, *treasurer*

Suzanne Ellertson and
Keith McCauley, *social chairs*
Christiane Hauser and Jamison Cox, *historians*
Amy Petersen and Matthew Bryner, *dress chairs*

*section leader

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Harmony V. Higgs
Cello

Assisted by
Jayne Galloway, *piano*

Senior Recital

Student of
Julie Bevan Reed

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
2 April 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

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This musical event is the 148th performance sponsored by the BYU School of Music for the 2003–2004 season.

Program

Seven Variations on "Bei Männern, welche Liebe fühlen," from Mozart's *Die Zauberflöte* — Ludwig van Beethoven (1770–1827)

Sonata for Violoncello and Piano — Claude Debussy (1862–1918)
- Prologue
- Sérénade et Finale

Sonata in A Minor, D. 821, "Arpeggione" — Franz Schubert (1797–1828)
- Allego moderato
- Adagio
- Allegretto

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Francesca Forsyth
Mezzo-soprano

Assisted by
Elizabeth Forsyth, *organ*
Marcia Damiano, *soprano*
Daniel Forsyth, *guitar*
Willem van Schalkwyk, *piano*

Senior Recital

Student of
Clayne Robison

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
2 April 2004
Madsen Recital Hall
Harris Fine Arts Center

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This musical event is the 146th performance sponsored by the BYU School of Music for the 2003–2004 season.

Program

Se nel ben — Alessandro Stradella (1645–1681)

Dein blaues Auge, op. 59, no. 8 — Johannes Brahms (1833–1897)
Klage II, op. 69, no. 2

Dad
'O Sole mio! — Eduardo do Capua (1864–1917)

Vaga luna, che inargenti — Vincenzo Bellini (1801–1835)

Una voce poco fa, from *Il barbiere di Siviglia* — Giochino Rossini (1792–1868)

My Sister
A midi, from *Les Angélus* — Louis Vierne (1870–1937)

Elizabeth Forsyth, *organ*

Nous voulon une petite sœur, from *Quatre chansons pour enfants* — Francis Poulenc (1899–1963)

Dôme épais, from *Lakmé* — Léo Delibes (1836–1891)

Marcia Damiano, *soprano*

INTERMISSION

Mom
Deux Mélodies Hébraïques — Maurice Ravel (1875–1937)
Kaddisch
L 'énigme éternelle

Daniel
Suo-Gân — Traditional Welsh
Arr. D. Rees-Rohrbacher

Daniel Forsyth, *guitar*

Blah-Blah-Blah — George Gershwin (1898–1937)

Not while I'm around, from *Sweeny Todd* — Stephen Sondheim (b. 1930)

Amor, from *Cabaret Songs* — William Bolcom (b. 1938)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Shaundra Baird Culatta
Violin

Assisted by
Melinda Baird, *piano*

Junior Recital

Student of
Monte Belknap

Required for
Bachelor of Music Degree
with Emphasis in Performance

4:00 p.m.
2 April 2004
Auditorium
Museum of Art

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This musical event is the 151st performance sponsored by the BYU School of Music for the 2003–2004 season.

Program

Partita No. 3 in E Major for Solo Violin — Johann Sebastian Bach (1685–1750)
- Preludio

Sonata No. 9 in A Major for Piano and Violin, op. 47 "Kreutzer" — Ludwig Van Beethoven (1770–1827)
- Adagio sostentuto—Presto—Adagio
- Andante con Variazioni
- Presto

Concerto for Violin and Orchestra, op. 14 — Samuel Barber (1910–1981)
- Allegro
- Andante
- Presto in moto perpetuo

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Robert Davis
Horn

Assisted by
Denae Coco, *piano*
Brandon Matthews, *piano*
Emily Price, *violin*

Junior Recital

Student of
Laurence Lowe

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:00 p.m.
2 April 2004
Auditorium
Museum of Art

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This musical event is the 150th performance sponsored by the BYU School of Music for the 2003–2004 season.

Program

Horn Concerto No 1 in D Major, K. 412 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro
- Allegro—Rondo

España — Vitaly Buyanovsky (1928–1993)

INTERMISSION

Trio in E-flat for Piano, Violin, and Horn, op. 40 — Johannes Brahms (1833–1897)
- Andante
- Scherzo: Allegro
- Adagio mesto
- Finale: Allegro con brio

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Dave Zimmerman
Media Music

Assisted by
Lowell Crabb, *vocals*

Junior Recital

Student of
Ron Simpson

Required for
Bachelor of Music Degree
with Emphasis in Media Music

7:30 p.m.
2 April 2004
Auditorium
Maeser Building

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 149th performance sponsored by the BYU School of Music for the 2003–2004 season.

Program

Pick Me Up — Dave Zimmerman, Daniel Blomberg, Jared Ong

April Meservy, *vocal*
Daniel Blomberg, *vocal*

Someone's Watching — Dave Zimmerman

Away In a Manger — William Kirkpatrick (1838–1921), Arr. Dave Zimmerman

She's the Rhythm in My Heart — Dave Zimmerman

ABC commercial clip (class project, not sold)

Arabian Film*

Acura Car Commercial* (class project, not sold)

Will Show You the Way**

Lowell Crabb, *vocal*

Street Smart

Ready to Fly*

Groove 45

Be My Girl

Lowell Crabb, *vocal*

*Songs and Pieces were recorded and mixed in the KMB Midi Studio.
**Song recorded in Studio Y, mixed in Dave's home project studio.
Other songs and pieces were recorded and mixed in Dave's home project studio.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Nathan Galloway
Trumpet

Assisted by
Diane Bastian, *piano*

Graduate Recital

Student of
David Brown

Required for
Master of Music Degree
with Emphasis in Performance

2:45 p.m.
2 April 2004
Auditorium
Museum of Art

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This musical event is the 147th performance sponsored by the BYU School of Music for the 2003-2004 season.

Program

Concerto for Trumpet — Lowell Liebermann (b. 1961)
- Comodo
- Elegy
- Tempo di marcia

INTERMISSION

Quatre variations sur un theme de Domenico Scarlatti — Marcel Bitsch (b. 1921)

Solo de Concours — Theo Charlier (1868–1944)

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Anna Katrina Feller
Violin

Assisted by
Jayne Galloway, *piano*

Junior Recital

Student of
Judd Sheranian

Required for
Bachelor of Music Degree
with Emphasis in Performance

4:30 p.m.
3 April 2004
Auditorium
Maeser Building

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 153rd performance sponsored by the BYU School of Music for the 2003-2004 season.

Program

Tambourin Chinois — Fritz Kreisler (1875–1962)

Partita No. 1 in B Minor, S. 1002 — Johann Sebastian Bach (1685–1750)
- Sarabande
- Double
- Bourree

Sonata No. 4 in E Minor, op. 10 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro
- Menuetto

Suite in A Minor, op. 10 — Christian Sinding (1856–1941)
- Presto
- Adagio
- Guisto

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Symphony Orchestra

Eric Hansen, *conductor*

7:30 p.m.
6 April 2004
de Jong Concert Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 153rd performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Fanfare for the Common Man — Aaron Copland (1900–1990)

Suite from *Water Music* — George Frideric Handel (1685–1759), Arr. Hamilton Hardy
- Allegro
- Air
- Bourree
- Hornpipe
- Andante
- Allegro de ciso

L'Arlesienne Suite No. 2 — Georges Bizet (1838–1875)
- Pastoral
- Intermezzo
- Minuet
- Farandole

INTERMISSION

Symphony No. 2 in D Major — Jean Sibelius (1865–1957)
- Allegretto
- Tempo Andate, ma rubato
- Vivacissimo
- Allegretto moderato

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BYU Jazz Voices
and
Vocal Jazz Combo

Kelly Eisenhour, *director*

7:30 p.m.
6 April 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 154th performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Perdido	Arr. S. Bradley
There Will Never Be Another You	Warren/Gordon Arr. A. Jalkeus
Do Nothin' Til You Hear from Me	D. Ellington B. Russell Arr. M. Weir
Honeysuckle Rose	"Fats" Waller Arr. K. Shaw
Moon River	H. Mancini J. Mercer Arr. S. Zegree
Wake Up	P. Rutherford
Band Feature	
Alice in Wonderland	R. Treece
The Sultan Fainted	New York Voices

Special Guests
Jay Lawrence
Steve Lindeman

Jazz Voices

Soprano
Shelby Pouliot
Katie Cowley
Lucinda Foster
Sandra Cox
Laurie Jayne Frost

Alto
Katie Goulding Sierer
Christy Thomas
Julia Skelton
Luana Pung

Tenor
Jon Black
Mark Taggart
Garin Fuhriman
Adam Lancaster

Bass
Shaun Nelson
R.J. Christensen
Andrew Early
Logan Molyneaux

Vocal Jazz Combo

Zach Herries
Garin Fuhriman
Mark Taggart
Katie Goulding Seirer
Katie Cowley
Luana Pung
Andrew Maxfield, *piano*

Band

Brian Hall, *piano*
Regan Brough, *bass*
Paul Huff, *drums*

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

University Band
Fred McInnis, *conductor*

Brass Choir and Trombone Choir
Daniel Bachelder, *conductor*

Alisha Ard, *assistant conductor, trombone*

Nathan Galloway, *trumpet*
Seretta Hart, *trumpet*

7:30 p.m.
7 April 2004
de Jong Concert Hall
Harris Fine Arts Center

Program

University Band
Fred McInnis, *conductor*

Allegro Barbaro	Béla Bartók (1881–1945) Arr. Tom Wallace
Elegy For a Young American	Ronald Lo Presti (1933–985)
The Great Locomotive Chase	Robert W. Smith (b. 1958)
The Yellow Rose of Texas	Traditional
Slavonic Dances, Op. 46	Antonin Dvořák (1841–1904) Arr. Clair W. Johnson
Visions of Flight	Robert Sheldon (b. 1954)

Brass Choir
Daniel Bachelder and Alisha Ard, *conductors*

Fanfare	Martin Mailman (b. 1932)
Concerto for Two Trumpets Allegro	Antonio Vivaldi (1680–1743) Arr. D. Marlatt

Nathan Galloway, *trumpet*
Seretta Hart, *trumpet*

Music for Brass	Benedetto Marcello (1686–1739) Arr. Keith Suell
Funeral March	Felix Mendelssohn (1809–1847) Arr. Geoffrey Emerson
Londonderry Air	Traditional Melody Arr. John Ivesor

Alisha Ard, *trombone*

Behold the Man	Daniel Thrower
The Binding	Fisher Tull (1934–1996)

This musical event is the 157th performance sponsored by the
BYU School of Music for the 2003–2004 season.

Trombone Choir

Daniel Bachelder and Alisha Ard, *conductors*

Suite for Trombone — Gordon Jacob (1895–1984)
- Intrada
- Sarabanda
- Alla Marcia
- Spiritual
- Finale Alla Fuga

Adagio — Saint-Saëns (1835–1921)
Arr. Ken Marley

Suite — Flor Peters
- Entrata
- Lied
- Dans
- Final

Minor Excursion — Jack Gale

Italian March — G. Bonelli
Arr. Paul Cramer

Brass Choir

Daniel Bachelder and Alisha Ard, *conductors*

Trumpets

Nathan Galloway
Seretta Hart
Jason Bergman
Courtney Hohl

Horns

Mariah Stringer
Michael Simmons
Katie Boren
Zachary Van Houten
Elizabeth Franks Whitehead

Trombones

Alisha Ard
J.D. Lindsay
Joe Hansen

Bass Trombone
John-David McElderry

Tuba
Joe Jensen

Trombone Choir

Daniel Bachelder and Alisha Ard, *conductors*

Trombones

Alisha Ard
Steve Hunter
Nate Seamons
J.D. Lindsay
Jason Fults
Joe Hansen
Michelle Flowers
Matt Hardy
Don Jibson
Adam Allred
Bryce Robbins
Sam Broderick
Benjamin Hunter
Liz Dabezynski
Rosa Parma
Mindy Holmes
Stephen West
Aaron Andersen

Bass Trombone

Dan Barrett
John-David McElderry
Joe Johnson
Brandon Wilson
Aaron Anderson

University Band

Fred McInnis, *conductor*

Flute
Janet Witcher
Amber Cannon
Kathryn L Haycock
Melinda Murdock
Stephanie Ann Olsen
Maria C. Sederberg
Michelle Kay Black
Lori N. Dyer
Sara Jo Sevey
Jessica Leigh Feik
Randi Ranee Read
Holly Walkenhorst
BreeAnne Turnbow
Katie Jo Peterson
Danielle Severson
Jessica Selden
Joy Elizabeth Rasmussen
Marie Elizabeth Stellman
Timber Miller
Kristina Tarpenning
Kammi L. Talbot
Annalise Hateh
Natalia Haynie

Oboe
Emily Ann Davis
Brittany Garey
Megan Beardall

Clarinet
Kjirstin Sheard
Natalia Azucena Judd
Lindsay Rochelle King
Heather L. Hagedorn
Amie Witcher
Karen E. Reece
Abigail B. Lindenlaub
Kelsey Nyholm
Erin Marie Ross
Jennifer Kellis
Kenneth Wright
Diane Urban
Brooke Huddleston
Corey Hansen
Tonya Showalter
Karen Wismer

Bass Clarinet
Jennifer J. Palmer
Emily Camacho

Bassoon
Sara E. Stauffer
Laurel Anne Schmutz
Emily Nelson
Heather Wiseman

Alto Sax
Lori Green
Kate Reichert
Heather Swenson
Roseann Ward
Daniel F. Lippmann
Nicholas S. Parkinson
Erin Seaward
Brad Twining
Kerami Chapman
Sarah Christensen
Marc Jenkins
Stephen Joel Jensen
Jay Winterton

Tenor Sax
Ginger Grawe
Mark Matthew Montie
Jeanette May

Baritone Sax
Alejandro Moreno
Ryan Robert Waeh

French Horn
Margaret N Otis
Elizabeth Marie Masters
Melissa Jeanne Pratt
Nancy Lynn Ashby
Shayla C. Edwards
Brittany Durnford
Melody Splattstoesser
Rachel Fredrickson Peart
Christine Alford
Dorian Kinder
Peter Niedfeldt
Emily K. Birdsall
Jared Reed Eddington
Tricia M. Henrie
John Houghton
Sarah Battershell
Eric Gifford

Trumpet
Nathaniel R. Rieks
Matthew C. Piccolo
Eric Harrison Paul
Jennifer Marie Connery
Todd Harper
Jaynann Brown
Mike Diehl
ToVah Olauson
Christopher Greco
Matt Biggs
Shara K. Richards
Marissa Phillips
Naomi Fox
Weston Lamplugh
Klinton Kelsey
Ashleigh Redfearn
Tanille Rodman
Matt Guinn
Michael J. Rieks
Tyler John Shawcroft
Colin Rodger Ricks
Brandon Eric Rigby
Aimee Berrett

Trombone
Paul Davis
Michael Handy
Brandon Farmer
Lisa Marie Olsen
Aimee T. Vincent
Beth Anne Parker
Dustin M. Hyde
Heidi Higgins
Benjamin Hunter
Samuel A. Bright
Daniel Jones
Matt Hermansen
Kim Cutler
Clark Morgan Poole

Bass Trombone
Nathan Jackson

Baritone
Reija Matheson
Samuel Chia-Lin Chiu
Kenneth Paul Engan
Carl Christensen
Amber Lee Poole
Andrea Zundel
Mary Elizabeth Birdsall

Tuba
Dan Bolin
Jon Burke Jorgensen
Kathleen Anne Diehl
Kevin R. Price
Paul Skip Price
Daniel A. Good
Jared Larsen
Kira Palmer

Percussion
Sarah Hales
Ben Bolin
Martha K. Crofts
Shaylee Cropper
Jordan Lindsay
Quinn Taylor
Erin Tippets

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BYU Flute Choirs
April Clayton, *director*

7:30 p.m.
7 April 2004
Madsen Recital Hall
Harris Fine Arts Center

Program

Silver Breeze

Eine Kleine Nachtmusik — Worlfgang Amadeus Mozart (1756–1791)
Rondo

Quintet for Five Flutes — Alessandro Scarlatti (1660–1725)
Minuet
Allegro

Kelli Arnesen
Emily Bowen
Tierney Bushman
Aapree Hancey
Polly Mak

Suite Matinale — George Frederick McKay
Allegretto giojoso
Moderato poetico

Erin Hall
Melissa Landeen
Heidi Rose
Erin Roundy

Toccata — Baldassaro Galuppi (1703–1785)

Donna Andrus
Camie Buttars
Rosa Garcia
Jennifer Smith

Grand Quartet in D Major — Ernesto Kohler (1849–1907)
Allegro moderato
Scherzo

Amy Baker
Janna Hutchins
Fawn Taylor
Shelley Thacker

"Tag!" — David L. Wells

Ann Galloway, *conductor*

INTERMISSION

BYU Flute Choir

Angstrom (1993) — Anthony Holland

Emily Outhier, *conductor*

Konzert Nr. 3 für Fünf Diskantinstrumente — Joseph Bodin de Boismortier (1691–1755)

Adagio
Allegro

Lisa Barnhill
Jennie Harris
Sherry Lowry
Lynette Noonan
Erin Speight

Chats — Marc Berthomieu (1906–1991)

Lynx
Siamois

Alicia Christensen
Kristen Fry
Amy Honka
Nadine Watson

Divertissement — Lewis Raymond

Flûtes en vacances — Jacques Castérède (1926–2000)

Flûtes Légéres

Ann Galloway
Sarah Kerns
Emily Outhier

Flute Dance — Murray Boren (b. 1950)

April Clayton, *conductor*

Silver Breeze

Donna Andrus
Kelli Arnesen
Amy Baker
Emily Bowen
Tierney Bushman
Camie Buttars
Rosa Garcia
Erin Hall
Aapree Hancey
Janna Hutchins
Melissa Landeen
Polly Mak
Heidi Rose
Erin Roundy
Jennifer Smith
Fawn Taylor
Shelley Thacker

BYU Flute Choir

Lisa Barnhill
Alicia Christensen
Kristen Fry
Ann Galloway
Jennie Harris
Amy Honka
Sarah Kerns
Sherry Lowry
Lynette Lewis
Emily Outhier
Erin Speight
Nadine Watson

This musical event is the 156th performance sponsored by the BYU School of Music for the 2003–2004 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Dan Barrett
Bass Trombone

Assisted by
Daniel Gledhill, *piano*
BYU Trombone Choir
Daniel Bachelder, *director*

Student of
Daniel Bachelder

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
8 April 2004
151 Tanner Building

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This musical event is the 161st performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Sonata for Bass Trombone and Piano — Alec Wilder (1907–1980)
- I.
- II.
- III.
- IV.
- V.

Concerto for Bass Trombone — Eric Ewazen (b. 1954)
- Andante con moto—Allegro Vivace
- Andante Expressivo
- Allegro Ritmico

Cello Suite No. 5 in C Minor, BWV 1011 — Johann Sebastian Bach (1685–1750)
- Sarabande
- Gavotte I
- Gavotte II
- Gigue

Capriccio for Bass Trombone and Trombone Choir — Eric Ewazen

No More Blues — Antonio Carlos Jobim (1927–1994), Arr. Kim Scharnberg

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BYU Jazz Lab Band

Daniel Henderson, *director*
Kelly Eisenhower, *guest vocalist*

7:30 p.m.
8 April 2004
Madsen Recital Hall
Harris Fine Arts Center

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Program

No Strings	Richard Rogers Arr. Billy May
Russian Lullaby	Irving Berlin Arr. Harold Mooney
Come Sunday	Duke Ellington Arr. Ernie Wilkins
Ko-Ko	Duke Ellington

INTERMISSION

Blee-Blop Blues (Normania)	Count Basie

"A Tribute to Miss Peggy Lee"

I Can't Give You Anything But Love	D. Fields / J. McHugh Arr. Heine Beau
Stormy Weather	Harold Arlen / Ted Koehler Arr. Benny Carter
Why Don't You Do Right?	Joe McCoy Arr. Billy May

Kelly Eisenhower, *vocalist*

Original	Ryan Crandall
Afro-Cuban Lullaby (Drume Negrita)	Traditional Cuban Leo Brouwer Arr. Daniel Henderson
Black and Tan Fantasy	Duke Ellington
Bugle Call Rag	Arr. Billy May

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Willem van Schalkwyk
Piano

Student of
Irene Peery-Fox

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
9 April 2004
Madsen Recital Hall
Harris Fine Arts Center

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This musical event is the 162nd performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Transcendental Etude No. 11, "Harmonies du soir" — Franz Liszt (1811–1886)

Prelude and Fugue in C Sharp Major, BWV 872 — Johann Sebastian Bach (1685–1750)

Sonata in D Major, K. 311 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro con spirito
- Andante con espressione
- Rondeau: Allegro

Intermezzi, op. 119 — Johannes Brahms (1833–1897)
- Adagio
- Andantino un poco agitato
- Grazioso e giocoso

Sonata No. 3, op. 28 — Sergey Prokofiev (1891–1953)

Spanish Rhapsody — Franz Liszt

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Gustav Mahler

Symphony No. 2 in C Minor
"Resurrection"

BYU Philharmonic
Combined Choirs

7:30 p.m.
9–10 April 2004
de Jong Concert Hall
Harris Fine Arts Center

Symphony No. 2 in C Minor,
"Resurrection"

Gustav Mahler
(1860–1911)

I. Allegro maestoso

II. Andante moderato

III. In ruhig fliessender bewegung

IV. "Urlicht": Sehr feierlich, aber schlicht

Francesca Forsyth, *contralto*

V. In Tempo des Scherzo

Francesca Forsyth, *contralto*
Jennie Litster, *soprano*

BYU Philharmonic Orchestra
Kory Katseanes, *conductor*

BYU Singers
Ronald Staheli, *conductor*

Concert Choir
Rosalind Hall, *conductor*

Men's Chorus
Rosalind Hall, *conductor*

Women's Chorus
Victoria McMurray, *conductor*

This musical event is the 160th performance sponsored by the BYU School of Music for the 2003–2004 season.

IV. "Urlicht": Sehr feierlich, aber schlicht

Urlicht

Alt Solo

O Röschen Rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht ich im Himmel sein!

Da kam ich auf einen breiten Weg;
Da kam ein Engelein und wollt' mich abweisen.
Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

Primal Light

Contralto Solo

O little red rose!
Mankind lies in greatest need!
Mankind lies in greatest pain!
I would much rather be in heaven!

I came upon a broad path:
A little angel came and sought to turn me back.
Ah no! I would not be sent away!
I came from God and will return to God!
The loving God will give me a small light,
To light my way to eternal, blessed life!

V. In Tempo des Scherzo

Auferstehung
By Friedrich Klopstock

Chor und Sopran

Aufersteh'n, ja aufersteh'n wirdst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben
Wird, der dich rief, dir geben.

Wieder aufzublüh'n, wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!

Resurrection
By Friedrich Klopstock

Choir and Soprano

Rise again, yes thou wilt rise again,
My dust, after brief rest!
Immortal life! Immortal life
Will he, who called thee, give thee.

To bloom again art thou sown!
The Lord of the harvest goes
And gathers in like sheaves
Those of us, who die!

Remaining verses by Gustav Mahler

Alt Solo

O Glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, ja dein, was du gesehnt,
Dein, was du geliebt, was du gestritten!

Sopran Solo

O Glaube: Du wardst nicht umsonst geboren
Hast nicht umsonst geliebt, gelitten!

Chor und Alt

Was entstanden ist, das muss vergehen!
Was vergangen, auferstehen!
Hör auf zu beben!
Bereite dich zu leben!

Remaining verses by Gustav Mahler

Alto Solo

O believe, my heart, believe:
Nothing will be lost to thee!
Thine, yes thine, what thou hast longed for, is thine!
What thou hast loved, hast fought for, is thine!

Soprano Solo

O believe: Thou wast not born in vain!
Hast not lived, nor suffered in vain!

Choir and Alto

What has come into being must perish!
What has perished, rise again!
Cease to tremble!
Prepare thyself to live!

Sopran un Alt Solo	Soprano and Contralto Solo
O Schmerz! Du Alldurchdringer!	O Pain! You that pierceth all!
Der bin ich entrungen.	From thee have I been wrested!
O Tod! Du Allbezwinger!	O Death! You that conquereth all!
Nun bist du bezwungen!	Now art thou conquered!
Mit Flügeln, die ich mir errungen,	On wings I have attained,
In heissem Liebesstreben	In love's fervent striving
Werd ich entschweben zum Licht,	Shall I soar toward the light,
zu dem kein Aug gedrungen!	which no eye hath penetrated!
Chor	Choir
Mit Flügeln, die ich mir errungen,	On wings I have attained,
Werde ich entschweben!	Shall I soar!
Sterben werd ich, um zu leben!	I shall die, that I might live!
Aufersteh'n, ja aufersteh'n wirst du	Rise again, yes thou wilt rise again
Mein Herz, in einem Nu!	My heart, in the twinkling of an eye!
Was du geschlagen,	What thou hast overcome,
Zu Gott wird es dich tragen!	Will carry thee to God!

Symphony No. 2 in C Minor, "Resurrection" by Gustav Mahler

Gustav Mahler's family was of the Jewish faith and lived in humble circumstance. Born in Bohemia in 1860, he was one of fourteen children, of whom eight died in infancy. Mahler had a keen interest in music and rose to become one of the leading conductors of the late nineteenth and early twentieth centuries. He also composed when his duties as a conductor did not prevent him from extended amounts of free time, usually only during the summer months. He composed principally in only two genres: the symphony and orchestral Lieder—short songs for solo voice with orchestral accompaniment. Mahler wrote his first symphony at age twenty-nine. He completed the Second Symphony six years later in 1895.

One of the most immediate impressions this symphony makes is its immensity. The ensemble is so large that it originally required the assistance of two additional conductors. In addition to the huge orchestra and choir onstage, Mahler calls for a brass band placed offstage on both the right and the left sides of the hall. In comparison to Beethoven's huge ensemble required for his famous Ninth Symphony (1824), Mahler calls for an ensemble twice its size. And, of course, Mahler demanded of his orchestra every ounce of strength they had to achieve these grand musical effects. During a rehearsal for the symphony, a dismayed timpanist received personal attention from the conductor:

> He kept insisting that the [timpanists] play faster and louder until it was feared that the membranes might split, as had happened in Berlin. But Mahler continued to ask for more sound until in the end it was the exasperated musician's drumstick that broke. The man finally struck with all his strength and then asked derisively, "Is that

> loud enough?" "Even louder!" Mahler shouted, while the unfortunate musician hammered violently on the drum, his face screwed up with the effort. . . . Then Mahler shouted [above the orchestra], "Bravo! Very good! Now, louder still!"

Mahler's use of a large ensemble, combined with the expressive demands he places on it, represents a culmination of the Romantic symphonic sentiment magnified to its fullest extent.

Later dubbed the "Resurrection" symphony, Mahler's Second Symphony explores the nonmusical subject of death. Mahler seems to have been preoccupied with death and the fear of annihilation—many of his symphonies and Lieder treat the subject with varying degrees of faith and despair. Confronted continually with the loss of many friends and loved ones, Mahler may have used his compositions to work out those difficult issues for himself. Mahler did not include a musical program for the first performances of the Second Symphony in December 1895. Critics and audiences pressed the composer to uncover the message of the colossal work, however, and ultimately Mahler wrote three separate programs for it. One of these programs is printed at the end of this article.

The first movement was composed over a period of six years. Mahler started work on the first movement in 1888, immediately following the composition of his First Symphony. At some point Mahler renamed the movement "Todtenfeier" (Rites for the Dead), presumably to present it as a one-movement orchestral work. While composing the movement, Mahler had a vision of himself lying dead in a coffin surrounded by flowers and funeral wreaths. Later Mahler wrote to the critic Max Marschalk that it was the hero of his First Symphony that is being given his last rites, his life being eulogized. An important motive used throughout the first movement, also appearing in the final movement, is a variation of the well-known Dies Irae medieval chant about the fateful "Day of Wrath" wherein all will be judged. This quotation contains a mixed message about the destiny of our fallen hero and of humanity in general: at once it promises an afterlife, affirming the transcendence of the soul from the physical grave; however, the prospects of a peaceful and glorious end seem swallowed up in the relentless rushing toward a dreaded judgment wherein all are found lacking. "What is it all for?" seems to be the underlying question here. The question was an immediate one for the young composer, who saw in 1889 both his mother and father die, as well as one of his sisters.

The second movement stands out in stark contrast to the first movement. It is a variation on an Austrian folk dance form (precursor to the waltz) called the "Ländler." The Ländler's unhurried 3/8 meter and major tonality set it strikingly off against what has come previously in the symphony. Mahler, too, was cognizant of the jarring effect of playing one immediately after the other and so requested specifically in the score a pause of at least five minutes before continuing the symphony. This movement is a brief intermezzo of sorts, breaking up the weighty tone of the piece. However, the lighter mood of the second movement should not be misconstrued as an end in itself. Robert Layton comments that "Mahler's use of dance music similarly carries tone-poetry way beyond the merely picturesque. [With Mahler] they often seem to acquire quite

startling new meanings in context. One of the most celebrated Mahlerian devices [is his] use of naïve or even downright banal material in a way which . . . can convey intense feeling. It is one facet of the so-called Mahlerian irony."

The third movement brings the listener back to the present and to the question posed in the first movement: "What is it all for?" For this movement Mahler incorporated a Lied, "Des Antonius von Padua Fischpredigt," from his song collection Des Knaben Wunderhorn. This Lied recounts the story of St. Anthony, who attempts unsuccessfully to preach to fishes when no humans show up at church on Sunday. In bitter, sardonic display, Mahler presents a raucous and grotesque musical tableau in which the happier mood of the Ländler in the second movement is distorted into a jarring, disjunct *scherzo.* The term *scherzo* itself means "joke" in Italian, and its quick triple meter mocks the classical minuet and trio dance form whose place it takes. This movement begs the question "Is this life only a big joke, having no meaning, end, or purpose?" Mahler's program uses the imagery thus: "If, at a distance, you watch a dance through a window, without being able to hear the music, then the turning and twisting movement of the couples seems senseless. . . . To one who has lost his identity and his happiness, the world looks like this—distorted and crazy." The clarinet melody has become mocking and frivolous. All the orchestral forces combine in a mammoth tutti near the end of the movement as doubt and despair culminate in a disgusted cry of anguish.

Mahler's technique of self-quotation continues in the fourth movement, wherein he uses another song from the Wunderhorn collection called "Urlicht," or "Primal Light." This is the first appearance of the human voice in the symphony. In close correlation to Beethoven's introduction of the human voice in the Ninth Symphony, Mahler chose to introduce the chorus by means of a soloist. The contralto soloist in the fourth movement is the voice of simple faith, which affirms the soul's yearning for meaning and significance. "Ich bin von Gott, und ich will wieder zu Gott" proclaims the soloist, or, "I am from God, and will return to God." The quiet voice of faith rises to meet the clamor of doubt and despair of the previous movement, lighting the path to an eternal resting place and foreshadowing the blissful resolution of the final movement.

Unlike Beethoven, however, the introduction of voice in the symphony does not resolve all problems created by the symphonic movements before the fourth movement. Mahler's finale is a massive 34-minute movement to balance his 20-minute first movement in both length and scope. The first 20 minutes of the finale does not include chorus or soloist but reintroduces the question of immortality and significance with the cry of anguish from the third movement. It seems that Mahler forces the listener once again to confront the same doubts and fears expressed in earlier movements. The composer stretches these fears to maximum tension as the movement hurls itself towards its climax—Judgment Day. Themes from all four previous movements are included in this final movement, including the funeral march of the first movement, the Dies Irae, and, finally the full Resurrection theme. As the risen dead march forth to judgment, triumph and foreboding intermingle in music pregnant with anticipation. The "der große Appell" (The Great Call) passage begins with silence. Horns, trumpets, and timpani are placed "in the far distance" offstage in two groups. As the horns and trumpets send forth calls from both sides of the concert hall, bird-like calls from

the flute and piccolo answer in piercing, tense tones. Donald Mitchell writes, "The whole amazing passage . . . sounds forth like the last, barely audible murmurs of a world which awaits the Creator's own *coup de théâtre*—Resurrection." Suddenly, almost imperceptibly, the chorus begins singing "Rise again, yes, you will rise again." As orchestra, chorus, and contralto and soprano soloists combine, the music moves to its final resting place, E-flat major, the relative major of the C minor tonality that started the symphony. The symphony has reached its musical goal: dramatically "the act of creation has answered the question, achieved the reality of faith." To represent the ascent of the soul to heaven, Mahler now adds bells and organ to the orchestra and chorus. Finally, the fear of judgment has been swallowed up in the triumphant Resurrection.

Concerning the Second Symphony in particular, when asked by a critic shortly after the world premier in December 1895 to provide a program, Mahler commented, "In conceiving the work I was never concerned with detailed description of an event, but at most with that of a feeling. The conceptual basis of the work is clearly expressed in the words of the final chorus and the sudden alto solo, [which] cast light on the first movements." According to Mahler, then, the Second Symphony is not built around any particular story or picture he is trying to create; rather, drama and images arise out of the inherently expressive musical medium. Hence we should not regard the written programs Mahler wrote for the symphony as literary works from which the symphony itself arose. We should consider them merely as guides giving meager descriptions for the development of complex musical ideas in the symphony. He did not see himself as a composer of music that simply follows a story or paints a picture with musical tones. Mahler commented "Music must speak for itself and the most sublime and universal message it conveys is contained in the words of the [symphony's] conclusion."

—Steven Nordstrom

Mahler's Program

I. Allegro maestoso

We stand by the coffin of a person well loved. His whole life, his struggles, his passions, his sufferings, and his accomplishments on earth once more for the last time pass before us. And now, in this solemn and deeply stirring moment, when the confusions and distractions of everyday life are lifted like a hood from our eyes, a voice of awe-inspiring solemnity chills our heart—a voice that, blinded by the mirage of everyday life, we usually ignore: "What next? What is life and what is death? Why did you live? Why did you suffer? Is it all nothing but a huge, frightful joke? Will we live on eternally? Do our life and death have a meaning?" We must answer these questions in some way if we are to go on living—indeed, if we are to go on dying! He into whose life this call has once sounded must give an answer. And this answer I give in the final movement.

II. Andante moderato
This is a memory, a ray of sunlight, pure and cloudless, out of the departed's life. Ater burying someone dear to you, you may have suddenly recalled some long-forgotten hour of shared happiness. The memory sends a sunbeam into your soul so that you almost forget what has just taken place.

III. In ruhig fliessender Bewegung [In Quiet, Flowing Motion]
When you awaken from that blissful dream and are forced to return to this tangled life of ours, it may easily happen that this surge of life—ceaselessly in motion, never resting, never comprehensible—suddenly seems eerie. You gaze from the dark outside into a brightly lit ballroom filled with billowing dancing figures. You cannot hear the music, and the movements of the couples seems senseless. You must imagine that to one who has lost his identity and his happiness, the world looks like this—distorted and crazy, as if reflected in a concave mirror. Life then becomes meaningless. Utter disgust for every form of existence and evolution seizes him in an iron grip, and he cries out in a scream of anguish.

IV. "Urlicht" [Primal Light]—Sehr feierlich, aber schlicht (Choralmässig) [very solemn, but simple]
The moving voice of naïve faith sounds in our ears. "I am from God and will return to God. The dear God will give me a light, will light me to eternal blessed life."

V. Im Tempo des Scherzo; Langsam; Maestoso; Allegro energico; Langsam; "der grosse Appell"; Langsam misterioso; mit Aufschwung, aber nicht eilen; Langsam
Once more we must confront terrifying questions. The movement starts with the same dreadful scream of anguish that ended the Scherzo. The voice of the Caller is heard. The end of every living thing has come, the last judgment is at hand, and the horror of the day of days has come upon us. The earth trembles; the last trump sounds; the graves burst open; all the creatures struggle out of the ground, moaning and trembling. Now they march in a mighty procession: rich and poor, peasants and kings, the whole church with bishops and popes. All have the same fear, all cry and tremble alike because, in the eyes of God, there are no just men. The cry for mercy and forgiveness sounds fearful in our ears. The wailing becomes gradually more terrible. Our senses desert us; all consciousness dies as the Eternal Judge approaches. The trumpets of the Apocalypse ring out. Finally, after all have left their empty graves and the earth lies silent and deserted, there comes only the long-drawn note of the bird of death. Even it finally dies.

What happens now is far from expected—everything has ceased to exist. The gentle sound of a chorus of saints and heavenly hosts is then heard. Soft and simple, the words gently swell up: "Rise again, yes, rise again thou wilt!" Then the glory of God comes into sight. A wondrous light strikes us to the heart. All is quiet and blissful. Lo and behold: There is no judgment, no sinners, no just men, no great and no small. There is no punishment and no reward. A feeling of overwhelming love fills us with blissful knowledge and illuminates our existence.

—Gustav Mahler

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Brian Hall
Piano

Sophomore Recital

Student of
Steve Lindeman

Required for
Bachelor of Music Degree
with Emphasis in Jazz Studies

3:30 p.m.
10 April 2004
Madsen Recitall Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

Thank you for not bringing babies or children too young to enjoy this concert.

This musical event is the 165th performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Prelude No. 23 in B-flat Major	Johann Sebastian Bach (1685–1750)
Sonatine Moderé	Maurice Ravel (1875–1937)
Prelude No. 1	George Gershwin (1898–1937)
My Funny Valentine	Richard Rodgers (1902–1979)
On Green Dolphin Street	Ned Washington (1901–1976)
I'm Old Fashioned	Jerome Kern (1885–1945)
Poinciana	Nat Simon (fl. 1930–1959)
Medley:	
Laura	David Raskin (1899–1993)
You'd Be So Nice to Come Home To	Cole Porter (1891–1964)
Sixteen Going on Seventeen	Richard Rodgers (1902–1979)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Amanda Kranendonk
Oboe

Assisted by
Jessica Schiffman, *piano*
Jonathan Bowman, *piano*
Robyn Taylor, *flute*

Senior Recital

Student of
Geralyn Giovannetti

Required for
Bachelor of Music Degree
with Emphasis in Performance

3:45 p.m.
10 April 2004
Auditorium
Museum of Art

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This musical event is the 166th performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Trio for Flute, Oboe, and Piano (1968) — Madeleine Dring (1923–1977)
- Allegro con brio
- Andante semplice
- Allegro giocoso

Three Miniatures for Oboe and Piano — Hamilton Harty (1879–1941)
- Chansonette
- Orientale
- A La Campagne

INTERMISSION

Concerto for Oboe (1945, rev. 1948) — Richard Strauss (1864–1949)
- Allegro moderato
- Andante
- Vivace

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

How Can I Keep from Singing?

Mele Santos
Soprano

Heather Johnson
Soprano

Students of
Clayne Robison

Assisted by
Heather Husted and Carric Smolnik, *piano*

Junior Recital Required for
Bachelor of Music Degree
with Emphasis in Performance

12:30 p.m.
10 April 2004
Auditorium
Museum of Art

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This musical event is the 158th performance sponsored by the BYU School of Music for the 2003–2004 season.

Program

Rejoice Greatly, from *Messiah* — George Frideric Handel (1685–1759)

Love Young and Old

Perduto ho la speranza	Stefano Donaudy (1879–1925)
Sento nel core	
Nebbie	Ottorino Respighi (1879–1936)
La volubile	Nicola de Giosa (1819–1885)

Little Creatures

Villanelle des petits canards	Emmanuel Chabrier (1841–1894)
Les cigales	
Oiseaux, si tous les ans	Wolfgang Amadeus Mozart (1756–1791)
Villanelle	Eva Dell'Acqua (1856–1930)

According to Goethe

Liebhaber in allen Gestalten	Franz Schubert (1797–1828)
Ganymed	
Die Liebende schreibt	Felix Mendelssohn (1809–1847)
Gretchen am Spinrade	Franz Schubert

Mozart's Ladies

Vedrai, carino, from *Don Giovanni* — Wolfgang Amadeus Mozart
Dove sono i bei momenti, from *Le nozze di Figaro*
Prenderò quel brunettino, from *Così fan tutte*

How Can I Keep from Singing? — Arr. Dale Richards (b. 1980)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Kristen R. Bromley
Guitar

Assisted by
Alisha Ard, *voice,trombone*
Jennie Bangerter, *piano*
Mike Emswiler, *bass*
Kevin Meyer, *drums*

JUNIOR RECITAL

Student of
Lawrence Green

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
10 April 2004
Auditorium
Maeser Building

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This musical event is the 164th performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Prelude, Cello Suite No. 1	Johann Sebastian Bach (1685–1750)
Bourree in E Minor	Johann Sebastian Bach
All The Things You Are	Jerome Kern
It's Only a Paper Moon	Billy Rose Harold Arlen
Quiet Nights of Quiet Stars	Antonio Carlos Jobim
Straighten Up and Fly Right	Nat King Cole Irving Mills
In a Mellow Tone	Duke Ellington
Cariba	John L. (Wes) Montgomery
West Coast Blues	John L. (Wes) Montgomery
Four on Six	John L. (Wes) Montgomery

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Clarinet Studio Recital

Students of Jaren Hinckley

1:30 p.m.
10 April 2004
Madsen Recital Hall
Harris Fine Arts Center

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This musical event is the 167th performance sponsored by the BYU School of Music for the 2003–2004 season.

Program

Grand Duo Concertante — Carl Maria von Weber (1786–1826)
Allegro-Rondo

Susan Croft, *clarinet*
Denae Coco, *piano*

Sonata — Francis Poulenc (1899–1963)
Allegro tristamente

Daniel Bailey, *clarinet*
Kurt Hansen, *piano*

Tango Etude #4 — Astor Piazzolla (1921–1992)

Leslie Wilson, *clarinet*

Time Pieces — Robert Muczynski (b. 1929)
Allegro risoluto

Erin Layton, *clarinet*
Kurt Hansen, *piano*

Sonatine — Pierre Sancan (b. 1916)

Michael Whatcott, *clarinet*
Kurt Hansen, *piano*

Sonate — Camille Saint-Saëns (1835–1921)
Molto allegro-Allegretto

Melody Thatcher, *clarinet*
Daniel Gledhill, *piano*

Three Songs — David Ward–Steinman
Fast

Vanessa Ashman, *clarinet*
Carl Pantle, *piano*

Piece en forme de Habanera — Maurice Ravel (1875–1937)

Bryn Huntington, *clarinet*
Jennifer Anderson, *piano*

Andante and Allegro — Yvonne Desportes (1907–1993)

Peter Shirts, *clarinet*
Jonathan Bowman, *piano*

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Nadine Watson
Flute

Assisted by
Yujin Choi, *piano*
Eric Portlock, *oboe*

Junior Recital

Student of
April Clayton

Required for
Bachelor of Music Degree
with Emphasis in Performance

9:00 p.m.
12 April 2004
Auditorium
Museum of Art

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 168th performance sponsored by
BYU School of Music for the 2003–2004 season.

Program

Sonata in B Minor — Johann Sebastian Bach (1685–1750)
- Andante
- Large e dolce
- Presto
- Allegro

Cantabile et Presto — Georges Enesco (1881–1955)

INTERMISSION

Trio for Flute, Oboe, and Piano — Madeleine Dring (1923–1977)
- Allegro con brio
- Andante semplice
- Allegro giocoso

Sonatine — Henri Dutilleux (b. 1916)
- Allegretto—Andante—Anime

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

University Chorale

Nathan Wright, *conductor*
Paul Broomhead, *conductor*

7:30 p.m.
13 April 2004
de Jong Concert Hall
Harris Fine Arts Center

Program

Nathan Wright, *conductor*
Joseph Hoffman, *assistant conductor*
Julia Dawson, *piano*
Becky Nibley, *piano*

Songs of Praise and Adoration

Hymn of Praise — René Clausen (b. 1953)

Larry Blackburn, *organ*

Glory to the Father

Sing unto God — George Frideric Handel (1685–1759)

And the Father Will Dance — Mark Hayes (b. 1953)

Te Deum — Antonín Dvořák (1841–1904)

Allegro moderato

Sara Thomas, *soprano*

Glory to the Son

Jesus Christ the Apple Tree — John Leavitt (b. 1956)

Christ the Lord Is Ris'n Today — Arr. Joseph Hoffman

Glory to the Holy Ghost

There's a Spirit Here — John D. Miller (b. 1934)

Thy Spirit Lord Has Stirred Our Souls — Merrill Bradshaw (1929–2000)

Every Time I Feel the Spirit — Arr. Jack Schrader

Paul Broomhead, *conductor*
Michelle Stephan, *assistant conductor*
Daniel Ricks, *organ*
Emily Walker, *piano*
Brent Rogers, *piano*

Love Song Waltzes — Johannes Brahms (1833–1897)

Ein kleiner, hübscher Vogel, from Liebeslieder Waltzer, op. 52
Weiche Gräser im Revier, from Liebeslieder Waltzer, op. 52
Verzich o Herz auf Rettung, from Neue Liebeslieder, op. 65

Japanese Proverbs — Gary Kent Walth

Me wa kuchi hodo ni mono o ii
The eyes speak louder than the mouth.
The eyes are the mirror of the soul.
Hito wa ochime ga daiji
One's true character can be seen in adversity
Makeru ga kachi
Sometimes the best gain is to lose

Easter Praises

Sorida (A Zimbabwe Greeting) — Rosephanye Powell
Weib, was weinest du? (Woman, Why Weepest Thou?) — Heinrich Schütz (1585–1672)

Savior:	Woman, why weepest thou?
Mary:	My Savior and my Lord hath been removed,
	And I know not the place where they have laid His body.
Savior:	Whom seekest thou? Mary!
Mary:	Master!
Savior:	Do not touch Me now,
	Unto My Father not yet am I on high ascended.
	I go on high unto My Father, who is your Father.
	Unto My God, who is your God.
Chorus:	Christ is arisen from the dead!
	The fears of hell He did allay, and led His own from them away
	To dwell with Him in endless day. Alleluia!

Love Is Come Again — Jody W. Lindh
(Based on the French carol Noel Nouvelet)
Michelle Stephan, *conductor*

This musical event is the 170th performance sponsored by the
BYU School of Music for the 2003–2004 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Danielle Z. Reist
Piano

Senior Recital

Student of
Jeffrey Shumway

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
13 April 2004
Madsen Recital Hall
Harris Fine Arts Center

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This musical event is the 169th performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Sonata in G Major, K. 427
Sonata in F Minor, K. 519

Domenico Scarlatti
(1685–1757)

Sonata in A Major, D. 664
- Allegro moderato
- Andante
- Allego

Franz Schubert
(1797–1828)

Concert Etude in C Major

Bedřich Smetana
(1824–1884)

Concert Etude in D-flat Major
- Un sospiro

Franz Liszt
(1811–1886)

Sonata in C Major, op. 22
- Allegro marcato
- Presto misterioso
- Adagio molto appasionato
- Ruvido ed estinato

Alberto Ginastera
(1916–1983)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Kate Norman
Media Music

Assisted by
Ben Norman, *piano*
Secily Saunders, *guitar*
Casey Jackson, *vocals*
Valerie Norman, *vocals*
Dave Lewis, *vocals*

Junior Recital

Student of
Ron Simpson

Required for
Bachelor of Music Degree
with Emphasis in Media Music

7:30 p.m.
13 April 2004
Auditorium
Maeser Building

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BYU School of Music for the 2003–2004 season.

Program

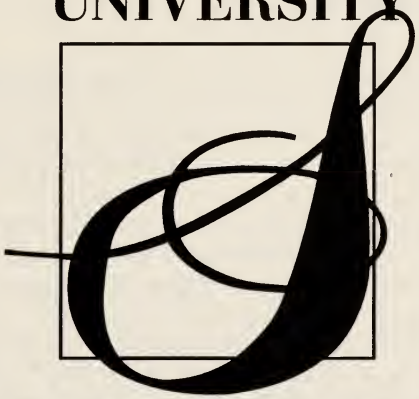
Change	Katy Norman Secily Saunders
The "R.M Deluxe" Radio Commercial	Katy Norman
License Plates	Katy Norman
Signs Trailer	Katy Norman
Distraction	Katy Norman Secily Saunders
Nothing Too Serious	Katy Norman Secily Saunders Clint Poulsen
Hey Cheater	Katy Norman Secily Saunders
If I Make You Hate Me	Katy Norman
Shouldn't We Be Together	Katy Norman Secily Saunders
If You Wanna Be with Me	Katy Norman Arr. Daniel Blomberg
Feast or Famine	Katy Norman Arr. Daniel Blomberg
Suffocating	Katy Norman Arr. Secily Saunders
Wait for Me	Katy Norman Secily Saunders

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BRIGHAM YOUNG UNIVERSITY



SINGERS

Ronald Staheli, *conductor*

Jill Winters, Tim Workman, and
Nathan Wright, *graduate assistants*

Jill Winters and Joseph Hoffman, *accompanists*

Spring 2004 Tour

26 April	Gillette, Wyoming
27 April	Cody/Powell, Wyoming
28 April	Billings, Montana
29 April	Great Falls, Montana
30 April	Banff, Alberta
1 May	Vernon, British Columbia
4 May	Calgary, Alberta
5 May	Bozeman, Montana
6 May	Sheridan, Wyoming
7 May	Lander, Wyoming

With an admonition that even language and mathematics should be not be taught without the Spirit of God, Brigham Young University was founded in 1875 by Brigham Young, prophet, statesman, and colonizer of the American West. Today the university is the largest private church-related institution of higher learning in the United States, with an enrollment of 30,000 students who come from all areas of the U.S. and 90 foreign countries. Located in Provo, Utah, surrounded by the Rocky Mountains, the university is sponsored by The Church of Jesus Christ of Latter-day Saints, whose tenets include a belief in educating the whole person, stressing spiritual, social, and physical, as well as academic development.

Brigham Young University Singers, now in its twentieth year, is a highly select choir of flexible singer-musicians. The choir is one of six choral ensembles at BYU, and is one of the major touring ensembles of the university. The Singers have traveled throughout the United States, twice to Russia, three times to Israel, to Australia and New Zealand, to the countries of Western and Eastern Europe—including the Baltic States, and most recently to West Africa and Hawaii. First organized by Ronald Staheli in 1984, the choir has attained the reputation of a captivating, versatile choir with an impressive range of repertoire and style. A recent review in the *American Record Guide* characterized the BYU Singers as a "brilliant and fresh-voiced college ensemble with razor-sharp intonation and a satiny smoothness and warm beauty of tone. Their interpretive virtues include youthfully intense emotional depth and touching spirituality."

The choir brings together approximately forty multi-talented students from all areas of North America, representing a broad diversity of educational pursuits: science, engineering, humanities, languages, and of course, music. Audiences are moved not only by the variety and virtuosity of a Singers concert but by the warmth and full commitment of each performer as well. Chosen from the student body of BYU by rigorous audition, these students have good, true voices; excellent ears; strong spirits; stamina; flexibility; and a generous, cooperative nature. They are challenged with great demands on their time and energy, but are promised great rewards. All who have sung in BYU Singers would concur.

To learn more about BYU Singers
visit http://singers.byu.edu

Program

Tonight's concert will be selected from the BYU Singers' spring 2004 repertoire:

To Begin

Tonight — Leonard Bernstein (1918–1990)

The White Moon — Eugene Butler (b. 1935)

Make a Joyful Noise — Christine Temple-Evans (b. 1950)

Glory to God in the Highest

Gloria, from *Mass for 5 Voices* — William Byrd (1543–1623)

Glory to God in the Highest
And on earth, peace to men of good will.
We laud Thee. We bless Thee.
We adore Thee. We glorify Thee.
Gratitude we give Thee because of Thy great glory,
God, our Father omnipotent,
God, the only begotten Son, Jesus Christ.
Lord, God, Lamb of God,
Who taketh away the sins of the world,
Who sits on the right hand of the Father,
Have mercy upon us,
Hear our supplication.
For Thou alone art holy; Thou alone art God;
Thou alone art the highest, Jesus Christ,
With the Holy Ghost, in the glory of the Father. Amen

Glory to God, from *All-Night Vigil* — Serge Rachmaninoff (1873–1943)

Glory to God in the highest,
and on earth peace, good will among men.
O Lord, open Thou my lips,
and my mouth shall proclaim Thy praise.
—Luke 2:14; Psalm 51:15

Gloria — Greg Knauf (b. 1972)

Glory to God in the highest,
and on earth peace, good will among men.

Two Poems of Alfred Lord Tennyson

There Is Sweet Music

Sir Edward Elgar
(1857–1934)

There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentlier on the spirit lies,
Than tir'd eyelids upon tir'd eyes;
Music that brings sweet sleep down from the blissful skies.
Here are cool mosses deep,
And thro' the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.

Untraveled Worlds

Paul Halley
(b. 1952)

I cannot rest from travel; I will drink
Life to the lees. All times I have enjoyed
Greatly, have suffered greatly, both with those
That loved me, and alone.
I am a part of all that I have met;
Yet all experience is an arch wherethrough
Gleams the untraveled world whose margin fades
For ever and for ever when I move.
How dull it is to pause, to make an end,
To rust unburnished, not to shine in use!
As though to breathe were life! Life piled on life
Were all too little, and of one to me
Little remains; but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this gray spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.
    Come, my friends,
    'Tis not too late to seek a newer world.
    Push off, and sitting well in order smite
    The sounding furrows; for my purpose holds
    To sail beyond the sunset, and the baths
    Of all the western stars, until I die.
Though much is taken, much abides; and though
We are not now that strength which in old days
Moved earth and heaven, that which we are, we are,
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield!

Two Longfellow Poems

'Tis Winter Now

Paul Halley

'Tis winter now; the fallen snow
Has left the heavens all coldly clear;
Through leafless boughs the sharp winds blow,
And all the earth lies dead and drear.
And yet God's love is not withdrawn;
His life within the keen air breathes;
His beauty paints the crimson dawn,
And clothes the boughs with glittering wreaths.
And though abroad the sharp winds blow,
And skies are chill, and frosts are keen,
Home closer draws her circle now,
And warmer glows her light within.
O God! Who gives the winter's cold,
As well as summer's joyous rays,
Us warmly in thy love enfold,
And keep us through life's wintry days.

—Samuel Longfellow

Snowflakes

Lane Johnson
(b. 1958)

Out of the bosom of the Air,
Out of the cloud-folds of her garments shaken,
Over the woodlands brown and bare,
Over the harvest-fields forsaken,
Silent, and soft, and slow
Descends the snow.

Even as our cloudy fancies take
Suddenly shape in some divine expression,
Even as the troubled heart doth make
In the white countenance confession,
The troubled sky reveals
The grief it feels.

This is the poem of the air,
Slowly in silent syllables recorded;
This is the secret of despair,
Long in its cloudy bosom hoarded,
Now whispered and revealed
To wood and field.

—Henry Wadsworth Longfellow

Three Poems of Sara Teasdale

Stars over Snow

Ronald Staheli
(b. 1947)

Stars over snow
    And in the west a planet
Swinging beneath a star—
    Look for a lovely thing and you will find it.
It is not far—
    It never will be far.

Song (Love Me with Your Whole Heart)

Kirke Mechem
(b. 1925)

Love me with your whole heart
    Or give no love to me,
Half-love is a poor thing,
    Neither bond nor free.
You must love me gladly
    Soul and body too,
Or else find a new love,
    And good-bye to you.

There Will Be Rest

Frank Ticheli
(b. 1958)

There will be rest, and sure stars shining
    Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
    The music of stillness holy and low.
I will make this world of my devising,
    Out of a dream in my lonely mind,
I shall find the crystal of peace,—above me
    Stars I shall find.

Six James Joyce Songs

Conrad Susa
(b. 1935)

II. At that Hour

At that hour when all things have repose,
O lonely watcher of the skies,
Do you hear the night wind and sighs
Of harps playing unto Love to unclose
The pale gates of sunrise?
When all things repose do you alone
Awake to hear the sweet harps play
To Love before him on his way,
And the night wind answering in antiphon
Till night is overgone?
Play on, invisible harps, unto Love,
Whose way in heaven is aglow
At that hour when soft lights come and go,
Soft sweet music in the air above
And in the earth below.

V. Winds of May

Winds of May, that dance on the sea,
Dancing a ring-around in glee
From furrow to furrow, while overhead
The foam flies up to be garlanded
In silvery arches spanning the air,
Saw you my true love anywhere?
Welladay! Welladay!
For the winds of May!
Love is unhappy when love is away!

Hymns and Anthems

Each Day

Stephen Paulus
(b. 1949)

May I speak each day according to Thy justice,
Each day may I show Thy chastening, O God;
May I speak each day according to Thy wisdom,
Each day and night may I be at peace with Thee.
Each day may I count the causes of Thy mercy,
May I each day give heed to Thy laws;
Each day may I compose to Thee a song,
May I harp each day Thy praise, O God.
May I each day give love to Thee, Jesu,
Each night may I do the same;
Each day and night, dark and light,
May I laud Thy goodness to me, O God.
—Celtic Invocation

Paean, from *Requiem*

Merrill Bradshaw
(1929–2000)

Jesus, blessed Savior, merciful Redeemer,
Through Thy suffering, through the cross
hast Thou won for us the unfolding way.
More than we have earned,
Better than we could hope,
Deeper than we can understand,
Thy love will give us confidence,
Thy confidence bring strength,
Thy strength will give us joy for all our days,
And in the darkest times, peace.
Help us overcome the flaws that bind us here.
Help us live, like Thee, in heaven's home. Amen.

Ah, How Fleeting; Ah, How Futile

Merrill Bradshaw

Ah, how fleeting; Ah, how futile
Are the things of man.
All, yes all that we now see,
Both heav'n and earth shall pass away.
But whoso feareth God shall stand forever.

His Eye Is on the Sparrow	Shane Warby (b. 1976)
Not One Sparrow Is Forgotten	William Hawley (b. 1950)
God Moves in a Mysterious Way	S. Gordon Jessop (b. 1939)
My Redeemer Lives	Christine H. Davis (b. 1957)
My Song in the Night	Paul Christiansen (1915–1997)

To Honor Alice Parker

His Voice as the Sound Sometimes I Feel Like a Moanin' Dove I'm Goin' to Sing	Alice Parker (b. 1925)

Singing is the most human, most companionable of the arts. It joins us together in the whole realm of sound, forging a group identity where there were only individuals and making a communicative statement that far transcends what any one of us could do alone. It is a paradigm of union with the creator. It is what the words talk about. We need to sing well.

—Alice Parker

Just for Fun

Jing-ga-lye-ya	Bruce Sled
Little Potato	Malcolm Dalglish Arr. Carol Barnett

Three Scottish Songs

I Know Where I'm Going	Arr. Christopher Lewis
My Heart's in the Highlands	S. Porterfield
I'll Ay Call in by Yon Town	Mack Wilberg

Goin' to the Auction

Auction Cries	John Biggs
The Auctioneer	Arr. Kirby Shaw
Goin' to the Auction	Z. Randall Stroope

Canadian Folk Songs

Song for the Mira	Allister MacGillivray Arr. Stuart Calvert
Cape Breton Lullaby	Kenneth Leslie Arr. Stuart Calvert
Rattle on the Stovepipe	Arr. Donald Coakley

Dr. Ronald Staheli is the coordinator of choral and conducting division and director of graduate studies in choral music at Brigham Young University. He appears regularly as conductor in performances involving the combined choirs and orchestra of Brigham Young University. He has traveled widely as a clinician and guest conductor, and has become known for what a colleague calls a profound sense of phrasing and articulation, which informs all his work.

In July of 2001, Dr. Staheli conducted an all-Mozart concert with choirs of the Zimriya International Choral Festival in Jerusalem. He was a guest lecturer at the Fourth International Choral Symposium in Sydney, Australia, where the BYU Singers also performed concerts in the world-famous Opera House and Town Hall. Other concert venues include Carnegie Hall in New York City, the Kennedy Center in Washington, D.C., Vienna's Musik Verein, St. Petersburg's Kappella, Jerusalem's Henry Crown Hall, and Minsk's Philharmonia Hall. Dr. Staheli is also an accomplished pianist and regularly arranges many selections performed by the BYU Singers, several of which are now published.

Available Recordings of BYU Singers

We Sing of Christ

Songs of the Soul

I Believe This Is Jesus

The A Cappella Music of Eric Whitacre

The Road Home with BYU Concert Choir,
Women's Chorus, and Men's Chorus

My Redeemer Lives

www.tantararecords.com

BYU Singers 2003–2004

Soprano

Rachel Cox	St. George, UT
Carrie Frost	Provo, UT
Christiane Hauser	Syracuse, NY
Catherine Johnson	Lindon, UT
Jennie Litster	Las Vegas, NV
Kelly Newbold*	Houston, TX
Robyn Torgesen	Boise, ID
Amy Weibell	Provo, UT
Laura Workman*	St. George, UT

Alto

Nadia Bikhazi	Albuquerque, NM
Erika Carlson*	Salem, OR
Suzanne Ellertson	Walla Walla, WA
Taryn Heller	Milwaukee, WI
Lyndsey Howell*	Bangor, Northern Ireland
Heather McMurray	Huntington Beach, CA
Vicki McMurray	Salt Lake City, UT
Elizabeth Olmo	Buena Vista, VA
Amy Petersen	Gilbert, AZ
Mele Santos	Sammamish, WA
Christina Scow	Henderson, NV
Jill Winters	Huntington Beach, CA

Tenor

David Burton	Hyde Park, UT
Jamison Cox	St. George, UT
Eric Hart*	Indianapolis, IN
David Layton	Anchorage, AK
Christopher Lewis	Brigham City, UT
Keith McCauley	Eagle, ID
Daniel Webb	Lake Oswego, OR
Tim Workman*	St. George, UT
Nathan Wright	Nephi, UT

Bass

John Bonner	Rexburg, ID
Benjamin Boster	Adrian, OR
Matthew Bryner	Ogden, UT
Jacob Butler	Mesa, AZ
Joseph Hoffman*	Carrollton, TX
Jacob Malczyk*	Utica, NY
James McMurray	Orem, UT
Brian Monson	Hyde Park, UT
Bryson Mortensen	Greeley, CO
John Nebeker	Sandy, UT
Devin Olsen	Sandy, UT
Henry Patterson	Castro Valley, CA
Brent Rogers	Lake Elmo, MN
Matthew Scott	Fielding, UT
Darren Watts	Fairbanks, AK

Rachel Cox, *president*
John Nebeker, *vice-president*
Christina Scow, *secretary*
David Layton, *treasurer*

Suzanne Ellertson and
Keith McCauley, *social chairs*
Christiane Hauser and Jamison Cox, *historians*
Amy Petersen and Matthew Bryner, *dress chairs*

*section leader

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jacob Robert Goddard
Tenor

Assisted by
Emily Van Tassell, *piano*

Senior Recital

Student of
J. Arden Hopkin
Clayne Robinson

Required for
Bachelor of Music Degree

7:30 p.m.
28 April 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

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Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

Thank you for not bringing babies or children too young to enjoy this concert.

This musical event is the 173rd performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

An die ferne Geliebte, op. 98 — Ludwig van Beethoven (1770–1827)
- Auf dem Hügel sitz ich, spähend
- Wo die Berge so blau
- Leichte Segler in den Höhen
- Diese Wolken in den Höhen
- Es kehret der Maien, es blühet die Au'
- Nimm sie hin, denn diese Lieder

Johannes-Passion, No. 13 II, BWV 245 — Johann Sebastian Bach (1685–1750)
- Zerschmerttert mich

Four Victor Hugo Settings — Edouard Lalo (1823–1892)
- Guitarre
- Puisqu'ici-bas toute âme
- L'aube naît
- Oh! quand je dors

Deserto in terra, from *Don Sebastiano* — Gaetano Donizetti (1797–1848)
Ah! mes amis. . . Pour mon âme, from *La fille du regiment*

I Stand All Amazed — Robert Lee Rowberry (b. 1955)

All Creatures of Our God and King — David Fletcher (b. 1958)

Savior Redeemer of My Soul — Robert Lee Rowberry

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Simone Angelique Hardisty
Soprano

Assisted by
Jonathan Bowman, *piano*

Junior Recital

Student of
Ruth Christensen

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
7 May 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 174th performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

From *Magnificat in D* — Johann Sebastian Bach (1685–1750)
Et exultavit spiritus meus
Quia respexit humilitatem

Vergebliches Ständchen — Johannes Brahms (1833–1897)

Morgen — Richard Strauss (1864–1949)

Song to the Moon, from *Rusalka* — Antonín Dvořák (1841–1904)

Chanson de printemps — Georges Bizet (1838–1875)

Si tu le veux — Charles Koechlin (1867–1950)

Quando m'en vo, from *La Bohème* — Giacomo Puccini (1858–1924)

At the Well — Richard Hageman (1882–1966)

One Life to Live, from *Lady in the Dark* — Kurt Weill (1900–1950)

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Michael McQuay
Piano

Assisted by
Kurt Hansen, *piano*

Sophomore Recital

Student of
Irene Peery-Fox

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
11 May 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 175th performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Etude in C Minor, op. 10, no. 12, "Revolutionary" — Fryderyk Franciszek Chopin (1810–1849)

Prelude and Fugue No. 2 in C Minor, BWV 871 — Johann Sebastian Bach (1685–1750)

Toccata, op. 11 — Sergei Prokofiev (1891–1953)

Piano Concerto No. 2 in C Minor, op. 18 — Serge Rachmaninoff (1873–1943)

- Moderato
- Adagio sostenuto
- Allegro scherzando

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Deseret Chamber Music Festival

Baker—Sellheim Duo

Dian Baker, *piano*
Eckart Sellheim, *piano*

7:30 p.m.
14 May 2004
Madsen Recital Hall
Harris Fine Arts Center

Dian Baker has toured under the auspices of the U.S. State Department, as an Artistic Ambassador since 1989. Dian has been awarded grants from the National Endowment for the Arts, the Rockeller Foundation, the Pew Charitable Trust, Arts International, the David M. Kennedy Center for International Sudies and Research, the Utah Arts Council, and the Florida Arts Council. She performed with the late cellist Roger Drinkall in more than 900 concerts in 30 countries, many of which have been broadcast worldwide on radio and television. Eleven commercial recordings on the Pyramid, Klavier, Sanctus, Tanta, and Wilson Audiophile labels are to her credit, and her "Trios" recording was chosen by Fanfare magazine as one of the top ten recordings of 1998. Dian held a Senior Lecturer position and head of accompanying at Brigham Young University from 1989-1998. She is currently principal pianist with the Phoenix Boy's Choir, and frequently performs with her husband, pianist Eckart Sellheim. She is working toward a doctorate in Piano Accompanying at Arizona State University.

Eckart Sellheim, born in Danzig, received his musical training in Germany and Switzerland. His numerous recordings include the complete works for violoncello and piano by Mendelssohn-Bartholdy, Brahms, Schumann and Chopin with his late brother, Friedrish-Jürgen Sellheim (on CBS), as well as 18th century fortepiano concertos. He is a professor of piano at Arizona State University, and teaches fortepiano at the Musikhochschule in Trossingen, Germany.

This musical event is the 178th performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Three Legends from op. 59 — Antonín Dvořák (1841–1904)
- Allegretto non troppo
- Allegro giusto
- Allegro giusto

Dolly Suite, op. 56 — Gabriel Fauré (1845–1924)
- Berceuse
- Mi-a-ou
- Jardin de Dolly
- Kitty-Valse
- Tendresse
- Pas espagnol

Sixteen Waltzes, op. 39 — Johannes Brahms (1833–1897)

INTERMISSION

Ma mère l'oye — Maurice Ravel (1875–1937)
- Pavane de la Belle au bois dormant
- Petit Poucet
- Laideronette, Impératrice des Pagodes
- Les entretiens de la Melle et de la Bête
- Le jardin féerique

Hungarian Dances, vol. IV — Johannes Brahms
- Andantino
- Molto vivace
- Allegretto
- Poco Allegretto
- Vivace

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Orpheus Wind Quintet and Friends

April Clayton, *flute*
Laurence Lowe, *horn*
David Randall, *clarinet*
Christian Smith, *bassoon*
Geralyn Giovannetti, *oboe*
Claudine Bigalow, *viola*
Amanda Nixon, *piano*

7:30 p.m.
15 May 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 179th performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Quintet in E-flat Major, op. 88, no 2 — Antoine Reicha (1770–1836)

Lento—Allegro
Allegro
Andante grazioso
Allegro

April Clayton, *flute*
Laurence Lowe, *horn*
David Randall, *clarinet*
Christian Smith, *bassoon*
Geralyn Giovannetti, *oboe*

Trio for Clarinet, Viola and Piano in E-flat Major, "Kegelstatt" K. 498 — Wolfgang Amadeus Mozart (1756–1791)

Andante
Minueto
Rondeaux

David Randall, *clarinet*
Claudine Bigalow, *viola*
Amanda Nixon, *piano*

INTERMISSION

Quintet for Piano, Oboe, Clarinet, Horn, and Basson in E-flat Major, K. 452 — Wolfgang Amadeus Mozart

Largo—Allegro moderato
Larghetto
Allegretto

Amanda Nixon, *piano*
Geralyn Giovannetti, *oboe*
David Randall, *clarinet*
Laurence Lowe, *horn*
Christian Smith, *bassoon*

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Deseret Chamber Music Festival

An Evening of Vocal Chamber Music

Debra Bounous, *soprano*
Jenny Jenson, *soprano*
Jean Vincent, *soprano*
Anna Braithwaite, *mezzo-soprano*
Ruth Christensen, *mezzo-soprano*
Brent Braithwaite, *tenor*
Lawrence Vincent, *tenor*
Barry Bounous, *baritone*
J. Arden Hopkin, *baritone*
Monte Belknap, *violin*
Claudine Bigelow, *viola*
Natalie Reed, *violin*
Julie Bevan Reed, *violoncello*
Barbara Allen, *piano*

7:30 p.m.
21 May 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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BYU School of Music for the 2003–2004 season.

Program

Four Nocturnes — Wolfgang Amadeus Mozart (1756–1791)
- Due pupille amabili
- Ecco quel fiero istante
- Mi lagneró tacendo
- Luci care

Der Hochzeitbraten — Franz Schubert (1797–1828)

Folk Songs — Ludwig van Beethoven (1770–1827)
- Canzonetta Veneziana
- Air Cosaque: Schöne Minka, ich muss scheiden
- Duetto: The Dream
- When my Hero in court appears, *from The Beggar's Opera*
- Duetto: The Elfin Fairies

From *Santa Fe Songs* — Ned Rorem (b. 1923)
- Santa Fe
- Opus 101
- Moving Leaves
- Any Other Time

Dover Beach — Samuel Barber (1910–1981)

La Passeggiata — Gioachino Rossini (1792–1868)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Deseret Chamber Players

Natalie Reed, *violin*
Monte Belknap, *violin*
Claudine Bigelow, *viola*
Julie Bevan Reed, *cello*
Eric Hansen, *bass*
Jaren Hinckley, *clarinet*
Amanda Nixon, *piano*

7:30 p.m.
22 May 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 181st performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Quintet in A Major for Clarinet and Strings, K. 581 — Wolfgang Amadeus Mozart (1756–1791)

Allegro
Larghetto
Menuetto—Trio I—Trio II
Allegretto con Variazioni

Jaren Hinckley, *clarinet*
Monte Belknap, *violin*
Natalie Reed, *violin*
Claudine Bigelow, *viola*
Julie Bevan Reed, *cello*

Overture sur Thèmes Juifs, op. 34 — Sergey Prokofiev (1891–1953)

Un poco allegro

Amanda Nixon, *piano*
Jaren Hinckley, *clarinet*
Monte Belknap, *violin*
Natalie Reed, *violin*
Claudine Bigelow, *viola*
Julie Bevan Reed, *cello*

String Quintet in G Major, op. 77 — Antonín Dvořák (1841–1904)

Allegro con fuoco
Scherzo—Allegro vivace
Poco andante
Finale—Allegro assai

Monte Belknap, *violin*
Natalie Reed, *violin*
Claudine Bigelow, *viola*
Julie Bevan Reed, *cello*
Eric Hansen, *bass*

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Amy Weibell
Soprano

Assisted by
Larry Blackburn, *piano*
Hyrum Weibell, *baritone*

Senior Recital

Student of
Ruth Christensen

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
25 May 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 182nd performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

We Sing to Him
Sweeter than Roses — Henry Purcell (1659–1695)

Volta la terrea fronte alle stella, from *Un ballo in maschera* — Giuseppe Verdi (1813–1901)

La courte paille — Francis Poulenc (1899–1963)
- Le sommeil
- Quelle aventure!
- La reine de coeur
- Ba, Be, Bi, Bo, Bu
- Les anges musiciens
- Le carafon
- Lune d'Avril

From, *Spanisches Liederbuch* — Hugo Wolf (1860–1903)
- Klinge, klinge, mein Pandero
- In dem Schatten meiner Locken

Zdes' choroso — Serge Rachmaninoff (1873–1943)

Bolero — Mikhail Ivanovich Glinka (1804–1857)

Ne poj, krasavica — Serge Rachmaninoff

My Heart Is Like a Singing Bird — Hubert Parry (1848–1918)

Wondrous Love — David Fletcher (b. 1958)

The Morning Breaks — Evan Stephens (1854–1930)

A Letter from Sullivan Ballou — John Kander (b. 1927)

Thine Alone, from *Eileen* — Victor Herbert (1859–1924)

Sweetheart, from *Maytime* — Sigmund Romberg (1887–1951)

Italian Street Song, from *Naughty Marietta* — Victor Herbert

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Brandon Bascom
Piano

Senior Recital

Student of
Irene Peery-Fox

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
28 May 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 183rd performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Sonata No. 30 in E Major, op. 109 — Ludwig van Beethoven (1770–1827)

Vivace, ma non troppo
Prestissimo
Andante molto cantabile ed espressivo

Sonata in B Minor, S. 178 — Franz Liszt (1811–1886)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Joanna Moody
Piano

Sophomore Recital

Student of
Marlene Bachelder

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
29 May 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 184th performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Sonata in D Major, L. 206
Cantabile
Sonata in E Major, L. 430
Allegro

Domenico Scarlatti
(1685–1757)

Sonata in C Major, K. 309
Allegro con spirito
Andante un poco adagio
Rondeau—Allegretto grazioso

Wolfgang Amadeus Mozart
(1756–1791)

Intermezzo in E-flat Major, op. 117, no. 1

Johannes Brahms
(1833–1897)

Prelude in E-flat, op. 23, no. 6

Serge Rachmaninoff
(1873–1943)

Dream Cycle, op. 44
Allegro moderato
Allegro risoluto
Andante maestoso
Allegro

Robert Muczynski
(b. 1929)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Sarah H. Smith
Flute

Assisted by
Diane Bastian, *piano*
Katie Andersen, *cello*

Graduate Recital

Student of
April Clayton

Required for
Graduate Degree
in Flute Performance

1:30 p.m.
29 May 2004
Madsen Recital Hall
Harris Fine Arts Center

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This musical event is the 185th performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Suite pour Flûte et Basse Continue — Marin Marais (1656–1728)
- Prélude
- Bourrée paysanne
- Petit Rondeau
- La Trompette
- La Brillante

Fish Are Jumping for Flute Solo — Robert Dick

Sonate — Jindřich Feld
- Allegro giocoso
- Grave
- Allegro vivace

INTERMISSION

Suite Paysanne Hongroise — Béla Bartók (1881–1945), Tr. Paul Arma
- Chants populaires tristes
- Vieilles danses

Morceau de Concours — Gabriel Fauré (1845–1924)

Chant de Linos — André Jolivet (1905–1974)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Heather Lyman
Oboe, English horn

Assisted by
Audrey Vivian, *piano*
Carly Jackson, *oboe*
Alyssa Christenson, *oboe*

Senior Recital

Student of
Geralyn Giovannetti

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
1 June 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Concerto sopra Motivi dell'opera *La Favorita di Donizetti* — Antonio Pasculli (1842–1924)

Variationen uber *La ci darem la mano* from Mozart's *Don Giovanni*, WoO28 — Ludwig van Beethoven (1770–1827)

- Thema
- Allegretto
- L'istesso Tempo
- Andante
- Allegro moderato
- Moderato
- Lento expressivo
- Allegretto scherzando
- Allegretto giocoso
- Vivace

Carly Jackson, *oboe*
Allysa Christenson, *oboe*

INTERMISSION

Concerto (1945) — Ralph Vaughan Williams (1872–1958)

- Rondo Pastorale
- Minuet And Musette
- Finale —Scherzo

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THE MIKADO

GILBERT & SULLIVAN

JUNE 2-5

2004

Spring Opera

BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS | SCHOOL OF MUSIC

DIRECTED BY LAWRENCE VINCENT

DIRECTED BY LAWRENCE VINCENT

JAPAN, THE LATE 19TH CENTURY

Yum-Yum ..... Camella Cañete*
A fair Maiden Kimberlee Talbot**

Pitti-Sing ..... Heather Johnson*
Yum-Yum's sister Holly Mesarch**

Peep-Bo ..... Simone Hardisty
Yum-Yum's sister

Katisha ..... Francesca Forsyth
An elderly lady in love with Nanki-Poo

Nanki-Poo ..... Jason Vest*
The son of the Mikado Jonathan S. Yarrington**

Ko-Ko, ... Hyrum Weibell
Lord High Executioner

Pooh-Bah ..... Marc Reynolds
The Lord High over everything else

Pish-Tush ..... James Duncan
A nobleman

The Mikado of Japan ..... Nicholas A. Stetich

Chorus (women) ..... Ellinor Bergqvist, Carrie Frost, Amy George, Heather Johnson**, Jennie Litster, Jessica Litster, Holly Mesarch*

Chorus (men). . . . . Tim Ellertson, Curtis Goodman, Stefan Gordon, Scott Rebber, Jason Vest**, Jonathan Yarrington*

Accompaniment . . . . . .Steven Liening, Christina Dayton

* June 2, 4 ** June 3, 5

DIRECTOR'S NOTE

In the year 1885, the dramatist W. S. Gilbert visited a great Japanese exhibition in the fashionable Knightsbridge district of London. He was fascinated with the colorful costumes and exotic customs from the "Land of the Rising Sun" and decided to approach his long-time colleague Sir Arthur Sullivan with an idea for a new production.

The two had already worked closely together in several very successful operetta productions, including *The Pirates of Penzance*, *H.M.S. Pinafore*, and *Iolanthe*. For some time they had been struggling to find a suitable subject for their next operetta. When Gilbert approached Sullivan with the idea of a Japanese setting for their next piece, both were excited to begin their new project.

Neither Gilbert nor Sullivan was interested in presenting an authentic account of a Japanese story or music. They simply used the same story formula that they had so successfully used in their earlier works. Consequently, little attention was given to presenting a realistic characterization of any of the roles in *The Mikado*, especially that of the emperor himself.

Unlike classical opera, it has become tradition in many operettas to suit the text and dialogue to the time and audience for which they are performed. In keeping with this tradition, changes have been made to appeal to BYU audiences.

ACT I

Nanki-Poo, the son of the Mikado of Japan, has fled his father's court to escape marriage with the elderly Katisha. Disguised as a musician, he has fallen in love with the fair maiden Yum-Yum. His hopes of marrying her are thwarted by Yum-Yum's guardian, Ko-Ko (who wishes to marry her himself). Caught in the act of flirting with Yum-Yum, Ko-Ko has been condemned to death. As the opera begins, Nanki-Poo arrives in the town of Titipu hoping to find Yum-Yum free to marry him.

The noblemen Pooh-Bah and Pish-tush inform Nanki-Poo that Ko-Ko has become the Lord High Executioner in order to save himself. And he is planning to marry Yum-Yum that very afternoon. A letter arrives from the Mikado informing Ko-Ko that he must execute someone within a month or loose his position as the Lord High Executioner. Nanki-Poo appears, determined to commit suicide because he cannot marry Yum-Yum. Ko-Ko agrees to let Nanki-Poo marry her if he will then allow himself to be executed at the end of the month. As the town celebrates the wedding announcement for Nanki-Poo; Katisha enters in search of her lost love. Her plans are foiled as the towns folk drive her away. She vows to speak with the Mikado about the matter.

ACT II

Yum-Yum is preparing for her marriage to Nanki-Poo. Ko-Ko arrives with the dreadful news that when a married man is executed, his wife must be buried alive. Ko-Ko has Pooh-Bah draw up a false affidavit confirming Nanki-Poo's execution. He then orders Pooh-Bah to marry Yum-Yum and Nanki-Poo and orders them to leave the country. When the great Mikado arrives, all expect him to inquire about the execution. In reality he is there in search of his son, Nanki-Poo. When the Mikado learns that his son has supposedly been executed, he condemns Ko-Ko, Pooh-Bah, and Pitt-Sing to death. The only way they can save themselves is to admit to falsifying the affidavit and produce Nanki-Poo alive. If, however, Katisha learns that Nanki-Poo is married to Yum-Yum, she will execute both of them. Ko-Ko solves the problem by offering his hand to Katisha who willingly agrees to marry him. She also permits Nanki-Poo to marry Yum-Yum and live happily ever after.

PRODUCTION STAFF

Director ..... Lawrence Vincent
Production Stage Manager ..... Emily Provance
Principal Vocal Coach ..... Barbara Allen
Scenic Designer ..... Heidi A. Hicken
Costume Designer ..... Kristen Marie Shirts
Make-up and Hair Designer ..... Carma Chemezova
Lighting Designer ..... Jenna Wagner
Assistant Make-up and Hair Designer ..... Emily Canady

PRODUCING STAFF

Producer ..... Jon Holloman
Artistic Director ..... Dale Monson
Division of Design and Production Director ..... Rory Scanlon
Production Manager ..... Russell D. Richins
Production Coordinator ..... Tracey Woolley
Resident Stage Manager ..... Jenni Nielson
Costume Shop Manager ..... Deanne DeWitt
Costume Assistant Manager ..... Tara deGrey
Cutter/Draper ..... Priscilla Hao
First Hand ..... Carma Chemezova
Stitchers ..... Kristen Shirts
Costume Crafts ..... Donnette Perkins
Hair and Make-up Supervisor ..... Lois Beck
B-room Coordinator ..... John Titensor
Hair and Make-up Running Crew ..... Carma Chemezova
Wardrobe Crew Trainer ..... Tara deGray
Dressers ..... TMA 360 students
Wardrobe Maintenance ..... Alyssa Sherman
Technical Director ..... Doug Ellis
Expeditor ..... Craig Smith
Draftsman ..... Jeremy Amar
Master Carpenter ..... Ward Wright
Special Projects Coordinator ..... Frank Weight
Special Projects Assistant ..... David Adamson, Brian Clark
Scenic Studio Crew ..... Anna Paget, Drew Soderborg, Craig Smith, St. John Holloway, Jenni Nielson, Brent Mayberry, Celest Barrand, Aaron Paget, Rachel King
Scenic Artist ..... Heidi Hicken
Properties Advior ..... Doug Ellis
Properties Designer ..... Rebecca Hendricks
Prop Assistant ..... Susan Jaussi
Set Dresser ..... Susan Jaussi
Props Specialty Carpenter ..... Jason Yancey
Lighting Advisor ..... Michael G. Handley
Master Electrician ..... Brent Pritchett
Electrics Crew ..... Jenna Wagner, Jakob Tice, Frank Fults, Jordan Knight, Jason Fults

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Evening Song at the Provo Tabernacle

Spring Chorale

Rosalind Hall, *conductor*
Jill Winters, Timothy Workman, *assistant conductors*
Alena Hicken, Chad Jenks, *organ*

7:30 p.m.
4 June 2004
Provo Tabernacle

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BYU School of Music for the 2003–2004 season.

Program

Laudate Jehovam, omnes gentes — Georg Telemann (1681–1767)

Laudate Jehovam ad omnes gentes,	Praise the Lord all nations,
Laudibus efferte omnes populi,	Praise the Lord all people,
Quia valida facta est super nos misericordia ejus,	His steadfast mercy for us is great,
Et veritas Domine in aeternum.	And the truth of the Lord is eternal.

Messe basse — Gabriel Fauré (1845–1924)
Arr. Andres Öhrwall

I. Kyrie

Kyrie eleison,	Lord have mercy,
Christe eleison,	Christ have mercy,
Kyrie eleison.	Lord have mercy.

II. Sanctus

Sanctus, sanctus, sanctus,	Holy, holy, holy,
Dominus Deus sabaoth,	Lord God of hosts,
Pleni sunt coeli et terra gloria tua,	The heavens and earth are full of thy glory,
Hosanna in excelsis.	Hosanna in the highest.

III. Benedictus

Benedictus qui venit in nomine Domini.	Blessed is he who comes in the name of the Lord.

IV. Agnus Dei

Agnus Dei qui tollis peccata mundi,	Lamb of God who taketh away the sins of the world,
Miserere nobis.	Have mercy on us.

Come Thou Fount of Every Blessing — Julian Wachner
Be Still My Soul — Arr. Dan Bird

Carly Jackson, *oboe*

Be Thou My Vision — Bob Chilcott
Ain't That Good News — Arr. Moses Hogan

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Monica Hymas
Piano

Assisted by

Sophomore Recital

Student of
Scott Holden

Required for
Bachelor of Music Degree
with Emphasis in Performance

3:30 p.m.
5 June 2004
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 188th performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Sonata in E Major, L. 23
Sonata in E Major, L. 225

Domenico Scarlatti
(1685–1757)

Sonata No. 15 in D Major, op. 28
- Allegro
- Andante
- Scherzo—Allegro vivace
- Rondo—Allegro ma non troppo

Ludwig Van Beethoven
(1787–1827)

Sonata No. 2 in D Minor, op. 14
- Allegro ma non troppo
- Scherzo—Allegro marcato
- Andante
- Vivace-moderato

Sergei Prokofiev
(1891–1953)

Ballade No 1 in G Minor, op. 23

Fryderyk Franciszek Chopin
(1810–1849)

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Alisha Peterson
Horn

Assisted by
Amanda Nixon, *piano*

Senior Recital

Student of
Lawrence Lowe

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
10 June 2004
Madsen Recital Hall
Harris Fine Arts Center

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BYU School of Music for the 2003–2004 season.

Program

Sonata, op. 17 — Ludwig van Beethoven (1770–1827)
- Allegro moderato
- Poco adagio, quasi andante
- Rondo: Allegro moderato

Romance, op. 36 — Camille Saint-Saëns (1835–1921)

INTERMISSION

Concerto No. 1 in E-flat Major, op. 11 — Richard Strauss (1864–1949)
- Allegro
- Andante
- Rondo: Allegro

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Danielle Decker
Piano

Senior Recital

Student of
Jeffrey Shumway

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
10 June 2004
Madsen Recital Hall
Harris Fine Arts Center

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This musical event is the 190th performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

32 Variations on an Original Theme in C Minor, WoO 80 — Ludwig van Beethoven (1770–1827)

L'art de toucher le clavecin — François Couperin (1668–1733)
- Allemande
- Troisième prèlude
- Sixième prèlude

Nocturne in F-sharp Minor, op. 48 no. 2 — Fryderyk Franciszek Chopin (1810–1849)
Scherzo No. 4 in E Major, op. 54

Ondine, from Prèludes, book 2 — Claude Debussy (1862–1918)
Minstrels, from Prèludes, book 1

Fantasia baetica — Manuel de Falla (1876–1946)

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Brandon Matthews
Piano

Senior Recital

Student of
Scott Holden

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
11 June 2004
Madsen Recital Hall
Harris Fine Arts Center

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Thank you for not bringing babies or children too young to enjoy this concert.

This musical event is the 190th performance sponsored by the
BYU School of Music for the 2003–2004 season.

Program

Wasserklavier (1965) — Luciano Berio (1925–2003)

Sonata in D Minor, op. 31 no. 2, "The Tempest" — Ludwig van Beethoven (1770–1827)
- Largo—Allegro
- Adagio
- Allegretto

Nocturne No. 6 in D-flat Major, op. 63 — Gabriel Fauré (1845–1924)

Fantasy in F Minor, op. 49 — Fryderyk Franciszek Chopin (1810–1849)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Steven Hunter
Trombone

Assisted by
Diane Bastian, *piano*

Senior Recital

Student of
Daniel Bachelder

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
12 June 2004
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sonata in F Major — Benedetto Marcello (1686–1739)
- Largo
- Allegro
- Largo
- Presto

Ballade — Eugene Bozza (1905–1991)

Sonatine — Jacques Casterede (b. 1926)
- Allegro vivo
- Andante sostenuto
- Allegro

Sonatina — Kazimierz Serocki (1922–1981)
- Allegro
- Andante molto sostenuto
- Allegro vivace

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Melinda Lee
Composition

Senior Recital

Student of
Murray Boren
Michael Hicks

Required for
Bachelor of Music Degree
with Emphasis in Composition

7:30 p.m.
12 June 2004
Madsen Recital Hall
Harris Fine Arts Center

Program

Dance Suite for Violin — 2003
- Allemande
- Courante
- Air
- Gigue
- Saraband
- Waltz
- Allemande Reintegrated

Liz Jacobson, *violin*

Lysogeny — 1999

Candice Holyoak, *piano*
Dave Madden, *percussion*

Discombobulatoryexpolition — 1998

Sarah Smith, *flute*
Randy Lee, *trumpet*
Candice Holyoak, *piano*

Three Miniatures of an Evolutionary Sampler — 2004
- After the Manner of the 18th
- Riveting Rhythm
- Ostinato

Bill Mullins, *piano*

Improvisation — 1998

Joseph Hoffman, *conductor*
Sarah Smith, *flute*
Bryn Huntington, *clarinet*
Jorge Torres, *bassoon*
Liz Jacobson, *violin*
Adam Crandell, *cello*

Trio for 4 1998

Joseph Hoffman, *conductor*
Liz Jacobson, *violin*
Adam Crandell, *cello*
Darren Bastian, *timpani*
Celeste Cope, *marimba*

Seams 2000

Joseph Hoffman, *conductor*
Julia Hobbs, *oboe*
Bryn Huntington, *clarinet*
Jorge Torres, *bassoon*
Cathy Knoles, *harp*
Jonathan Bowman, *piano*
Liz Jacobson, *violin*
Adam Crandell, *cello*

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Lonna Joy Smoot
Soprano

Assisted by
Marissa Erekson, *piano*
Kurt Hansen, *harpsichord*

Graduate Recital

Student of
Lawrence P. Vincent

Required for
Master of Music Degree
in Vocal Performance

3:30 p.m.
12 June 2004
Madsen Recital Hall
Harris Fine Arts Center

Program

Confiado jilguerillo, from *Acis y Galatea* (1708)	Antonio Literes (1673–1747)
Ya canta el ave, from *Los jardineros* (1761)	Luis Misón (1727–1766)
De pena, de susto, from *Las Labradoras de Murcia* (1769)	Antonio Rodriguez de Hita (1725–1787)
El jilguerito con pico de oro, from *Los amantes chasqueados*	Blas de Laserna (1751–1816)
Cuerpo bueno, alma divina, from *El criado fingido* (1779)	Manuel García (1775–1832)
El contrabandista, from *El poeta calculista* (1805)	Manuel García

INTERMISIÓN

De que me sirve, from *Los diamantes de la Corona* (1854)	Francisco Asenjo Barbieri (1823–1894)
Tango de la Menegilda, from *La gran vía* (1886)	Frederico Chueca (1846–1908) Joaquín Valverde (1846–1910)
Esta es su carta, from *Gigantes y cabezudos* (1898)	Manuel Fernández Caballero (1835–1906)

Canción de la temprancia, from *La tempranica* (1900) — Gerómino Giménez (1854–1923)

Canción de la gitana, from *La alegría del batallíon* (1909) — José Serrano (1870–1941)

Romanza de Gloria, from *Los de Aragón* (1927) — José Serrano

Romanza de Encarnación, from *El último romántico* (1927) — ReverianoSoutullo (1880–1932) JuanVert (1890–1931)

Guagiras, from *La Revoltosa* (1897) — Ruperto Chapí (1851–1909)

Chorus

Chotis del Eliseo Madrileno, from *La gran vía* (1886) — Frederico Chueca Joaquín Valverde

Chorus

Canción de Paloma, from *El Barberillo de Lavapiés* (1874) — Francisco Asenjo Barbieri

Chorus

Chorus

Ellinor Bergqvist
Ben Boster
Rachel Cox
BJ Cox
Candice Johnson
Simone Hardisty
David Layton
Jennie Litster
Heather McMurray
Jason McMurray
Bryson Mortenson
Kelly Newbold
Mark Reynolds
Nick Steitich

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

University Chorale

Paul Broomhead, *conductor*
Jim Wilcock, *conductor*
Dirk Johnson, *conductor*
Leah Tarrant, *conductor*
Michelle Stephan, *conductor*
Alan Zabriskie, *conductor*

Assisted by
Daniel McDavitt, *piano*
Yevgeniya Tyltina, *piano*

7:30 p.m.
10 August 2004
Provo Tabernacle

Program

Praise Ye the Lord — Randall Thompson (1899–1984)

Paul Broomhead, *conductor*

Tu Pauperum Refugium — Josquin des Prez (ca. 1455–1521)

You are the refuge of the poor…
The truth and the life.

And now, Lord Redeemer,
To Thee alone I appeal…
Help me, lest my soul falls asleep in death.

Jim Wilcock, *conductor*

Lamb Most Holy — Wolfgang Amadeus Mozart (1756–1791)

Dirk Johnson, *conductor*
Yevgeniya Tyltina, *piano*

Exsultate Deo — Alessandro Scarlatti (1660–1725)

Sing aloud with gladness unto God our helper. Alleluia.
O be ever joyful in the God of Jacob.

Leah Tarrant, *conductor*

Hallelujah, from *Mount of Olives* — Ludwig van Beethoven (1770–1827)

Michelle Stephan, *conductor*
Daniel McDavitt, *piano*

Alleluia — Jean Berger

Alan Zabriskie, *conductor*

Alélouya — Emile Desamours (Haitian)

Jesus on that cross paid for my sins.
He died, and rose up.
His grace has made me whole.
Amen. Alleluia.

Paul Broomhead, *conductor*